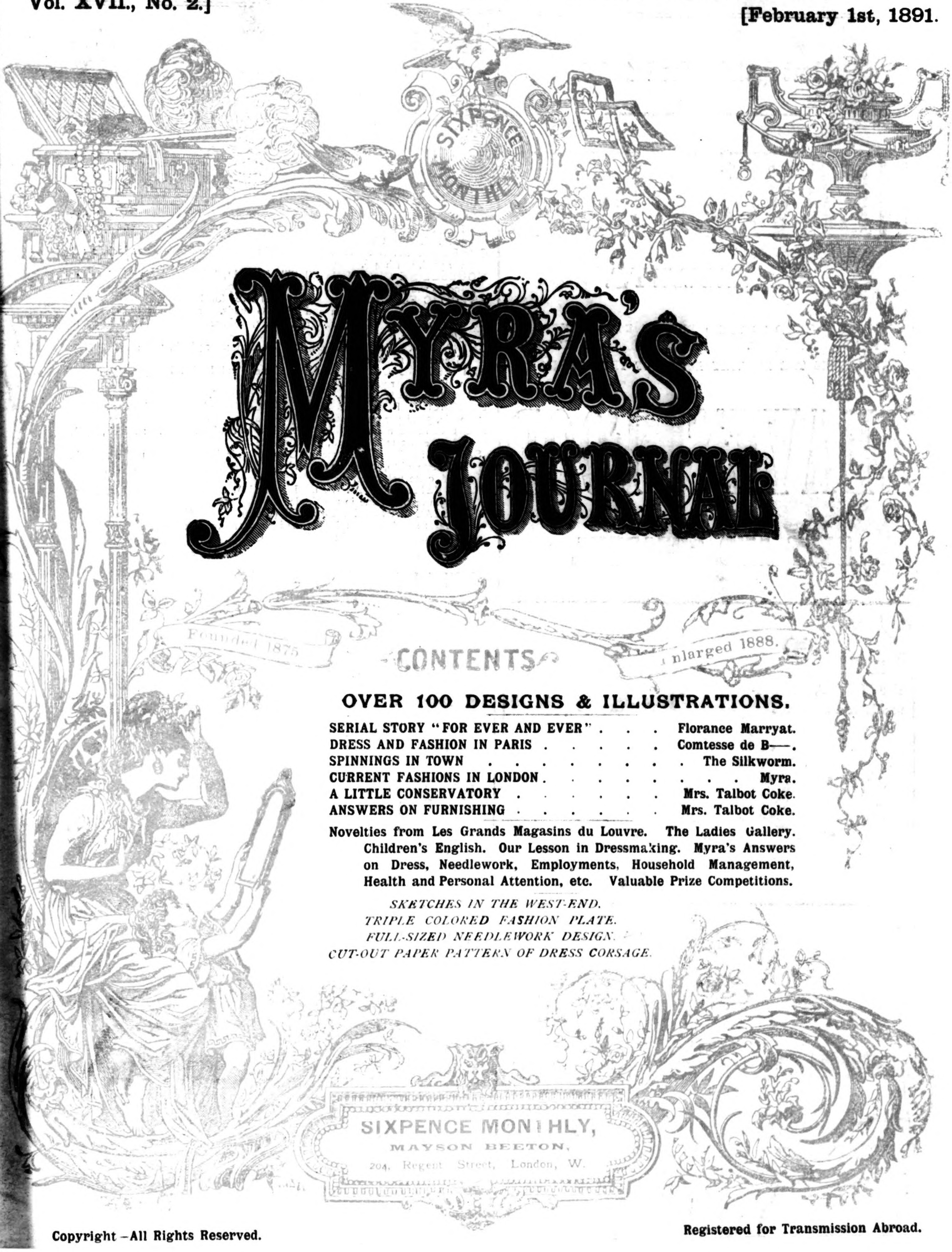
1777

FOUR SEPARATE SUPPLEMENTS.

(WITH TRIPLE HAND-COLORED FASHION PLATE.)

Vol. XVII., No. 2.]

[February 1st, 1891.



MYRA'S JOURNAL

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OVER 100 DESIGNS & ILLUSTRATIONS.

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Vol. XVII.—No. 2.] [FEBRUARY 1, 1891.

MYRA'S JOURNAL

5 SUPPLEMENTS. **90** PAGES OF LETTERPRESS. OVER **100** DRESS AND NEEDLEWORK DESIGNS.

SUPPLEMENTS.

THREE COLOURED FASHION PLATES.

CUT-OUT PAPER PATTERN OF CORSAGE.

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SHEET, containing a full-sized Embroidery Design for a Set of Dress Ornaments.

SUPPLEMENT OF LONDON FASHIONS, our Artist's Sketches.

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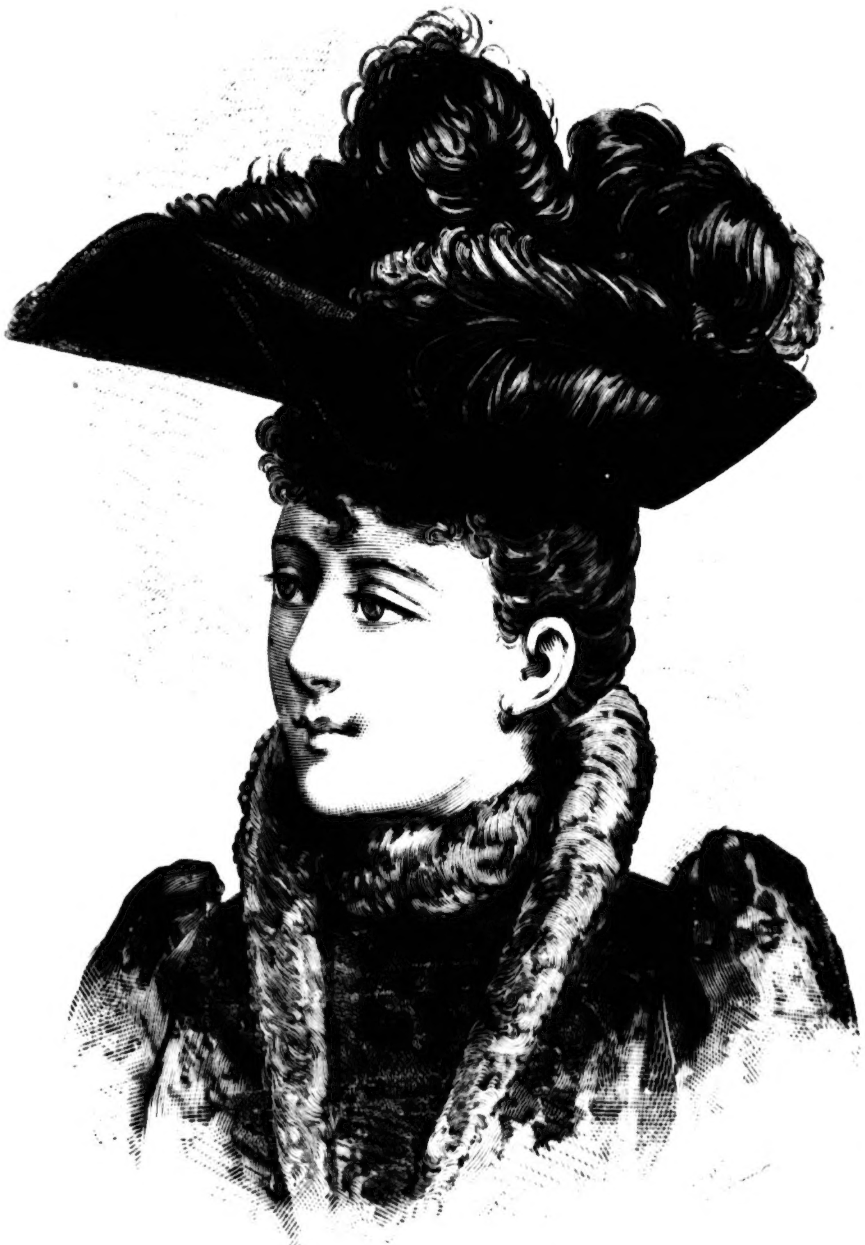
DRESS AND FASHION IN PARIS.

THE most fashionable woollens, besides cloth, which is more popular than any other woollen fabric, are rough, hairy, but soft and supple materials made in close resemblance of goat skin or Thibet fur, snowflakes, and pekins in alternate stripes of velvet and wool, with large broché round or oval spots on a darker or similar coloured ground on the woollen stripes; in many instances these spots are covered with long hairs, and some woollens have the broché design all over the surface. Patterns of this formal kind are very fashionable, but there are scarcely any broché woollens with floral designs.

In silken fabrics, the most popular are silks and satins in dark or light shades, shot with gold, or with broché designs partly woven in gold thread. Some lovely specimens of these materials have a mauve, pale blue, or tender green ground on which are lightly scattered delicate flowers or sprays of roses with gold thread interwoven in the design, dark satins have the pattern in colours that melt one into the other, outlined with gold. Only an artist's eye and hand could conceive these magnificent designs of large flowers, and blend the colours in such perfect harmony on a contrasting ground. These rich silks are combined with some light fabric, such as crêpe or tulle, and trimmed with feathers in bands and plumes.



No. 46. The Ronceval Hat.

A specimen toilette is a dinner dress with corsage and train of pale blue and gold brocart, and a tablier of pompadour satin bordered with jewelled galon and a band of blue feather trimming.

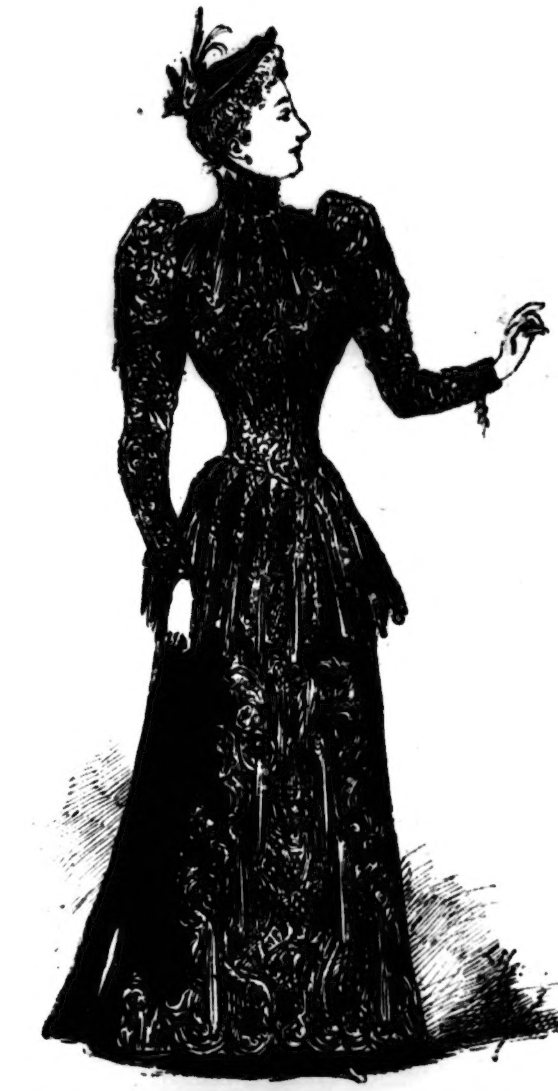
Blue in all shades is likely to be the most fashionable colour for some time to come; other colours in vogue are almond green, dahlia, ruby, poppy red, and marigold. This last, and indeed all shades of yellow, is employed for evening dresses and for chapeaux, in which case it is combined with jet ornaments and black feathers.

After the broad brimmed hats, which are as popular as ever, the most fashionable coiffures are little draped toques and capotes; the capotes are a little longer in shape than the toques, and are usually a trifle higher in front where the trimming of ribbon with feathers, wings, or a bird, is placed. Toques are rounder in shape and are more often trimmed at the side or back than in front. Two of these fashionable coiffures are illustrated; the first has a fluted brim of beaver felt, with folds of spotted gauze forming a bandeau that rests on the hair, and a bird on the left side, the second is a round toque with draped crown of marigold velvet and a pleated bow of the same at the back fastened in with a jet ornament, and brim of black velvet.

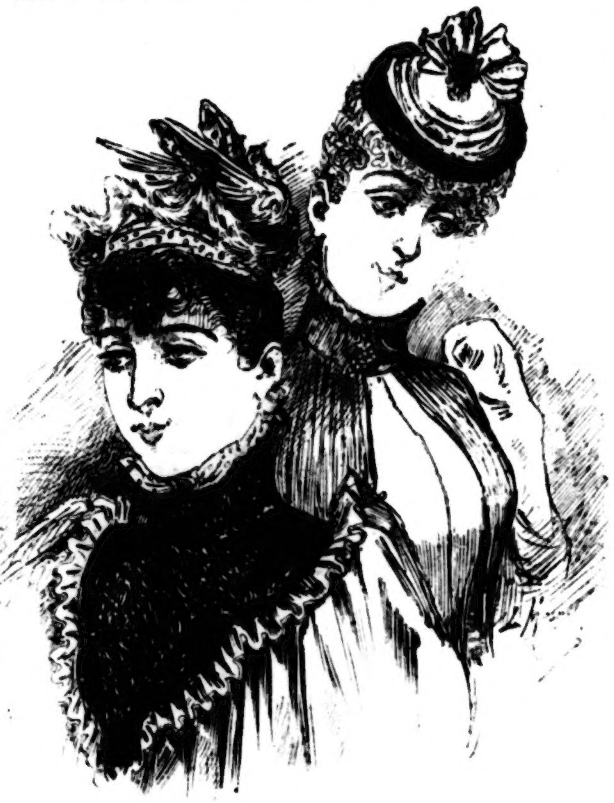
Black chapeaux are, however, still in great favour, especially for wearing with rather light coloured cloth costumes. For instance, a black hat, lined with black velvet and trimmed with black feathers, is worn with a charming costume of turquoise blue cloth, embroidered with silver, and trimmed with turquoise blue feathers. The muff is made of the blue cloth and ornamented with blue feathers and a little black bird.

Cloth in light colours is very fashionable for afternoon reception dresses; one of these costumes is illustrated at the foot of this page; it consists of a skirt of very pale mastic cloth, embroidered with gold at the edge, and open at the back to show centre pleats of green velvet, a band of natural brown feather trimming marking the opening on each side. The corsage is of cloth, with the fronts, backs, and sleeves embroidered with gold; the puffs at the shoulders, the plastrons, and side points are of velvet, and a collar of feather bordering completes the dress.

It is doubtful whether long jackets will be a very enduring fashion, and even now they are by no means generally adopted. The long added basque in front, when the jacket opens over a waistcoat of a different material, and very often handsomely embroidered, is by no means unbecoming, but the same length at the back has a very different effect. Only very tall and slender figures can bear to have the skirt cut in half as it were by the long jacket, and on short and stout figures the effect is simply ridiculous.



Nevertheless, a good many dresses are made with long jackets, or else a deep basque is simulated by some arrangement of the trimming, as in the costume illustrated. This is a very rich visiting toilette of bronze velvet embroidered with steel and gold; the whole of the bodice and sleeves and the front of the skirt are thus embroidered; the collarette and a deep ornament forming a simulated basque are of magnificent passementerie to correspond, in bronze silk, gold, and steel.



Jet is used in many cases to tone down the vivid colouring of silk and bead embroideries; steel is also much employed, either alone or combined with gold, and has a splendid effect on velvet in rich tones of flame, ruby, and brick red, as also on brown, nasturtium, and purple.

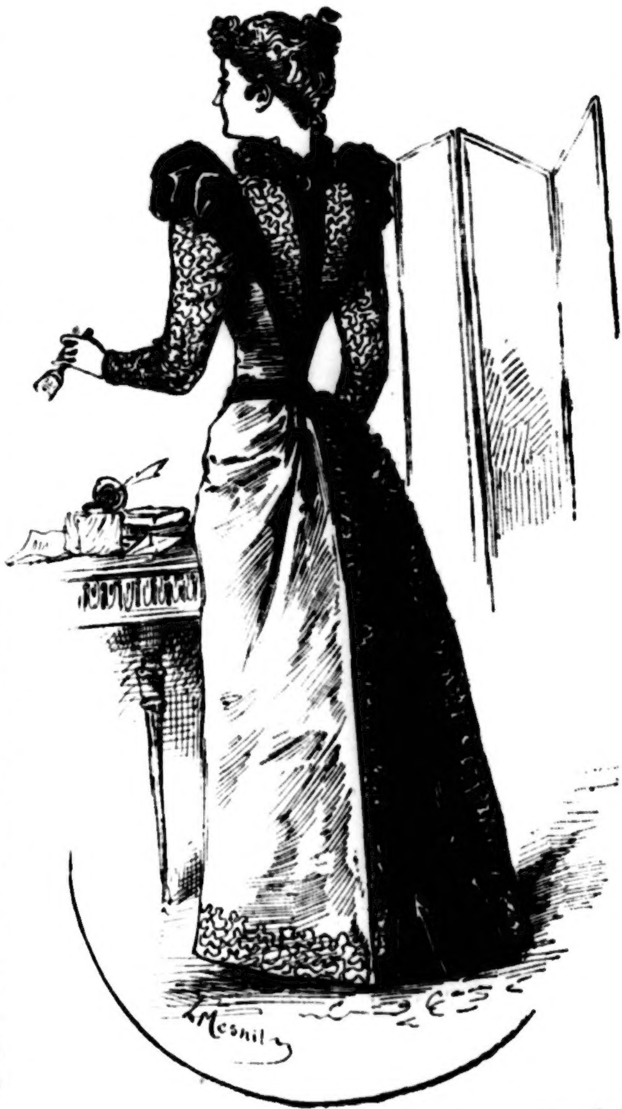
Still more lovely is the effect of steel embroidery on vieux rose, in one of the rusty shades that are now in vogue. A very beautiful toilette has the fourreau skirt of vieux rose satin covered with a net work of steel beads, some small and cut in facets, others large and in blocks. The front of the corsage is also of pink satin covered with the steel net work, and the trained princess dress worn over this, and open in front with redingote panels, is of steel grey velvet, trimmed all round the edge with a fringe of grey feathers mixed with strands and pendants of steel and coloured beads. The Medici collar and epaulets falling over the shoulders correspond with this trimming.

A considerable number of dinner dresses for married ladies are made of black velvet, opening in front over a tablier and plastron of light coloured silk, which are either embroidered or trimmed with lace. Diamond clasps and other ornaments are worn with these dresses.

A very stylish toilette made in a somewhat similar style has the corsage, train, and sides of the skirt of green velvet, and the tablier of mauve and gold brocaded silk. Edging the tablier is a garniture consisting of bouquets of mauve feathers tied together with bows of mauve satin ribbon; a narrower band of the feather trimming is continued all round the skirt. The corsage, cut in low points and open to the waist in front, has the openings filled in with soft draperies of mauve chiffon framed by mauve feather trimming, and the short sleeves are composed of feathers falling over the arm front and back and tied together with satin ribbon.

This combination of pale mauve with rich dark green is extremely fashionable for evening dresses, as is the equally effective mixture of mauve with pale gold, straw, or maize colour.

Feathers, as will have been noticed, are used in greater profusion than ever as ornaments for ball and evening toilettes, and form a charming contrast to the glitter of bead embroideries and fringes, both in character and in colour; black feathers look extremely well with turquoise, ruby, amethyst, and pink coral beads, and constitute very original garnitures. The new feather fringes, made of smooth feathers, are remarkably effective, and narrow bands of curled feather are sometimes alternated with rows of thick silk braid to form skirt trimmings. Medici collars, open in front, are also made of curled and of smooth cocks' feathers, but these are chiefly intended for out-door wear, and are accompanied by muffs to match.



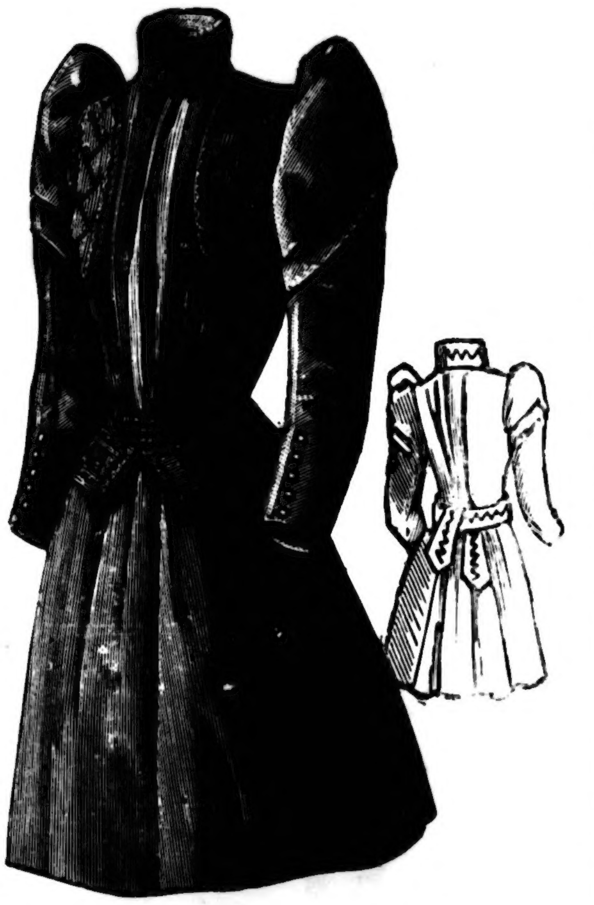
Comtesse de B.

Current Modes for Children.

MANY of the fashions that prevail in dresses made for ladies are adopted with very slight modifications for children's costumes. Amongst these are jackets with long basques, either cut in one with the corsage, or added to it, smaller detached basques, figaro jacket fronts, corselet bodices, flounces, and many other modes. All of these are quite appropriate to children's dresses when carried out with taste and discretion, and very elegant and useful costumes are made in these fashionable styles.

A very neat blue cloth dress, for a girl of twelve or thirteen, has a plain skirt bordered with a band of astrakan, and a tight-fitting jacket with deep basque made of the same cloth but with sleeves of astrakan. The jacket has a collar and single revers of astrakan down the front, and pocket flaps to match on the basque.

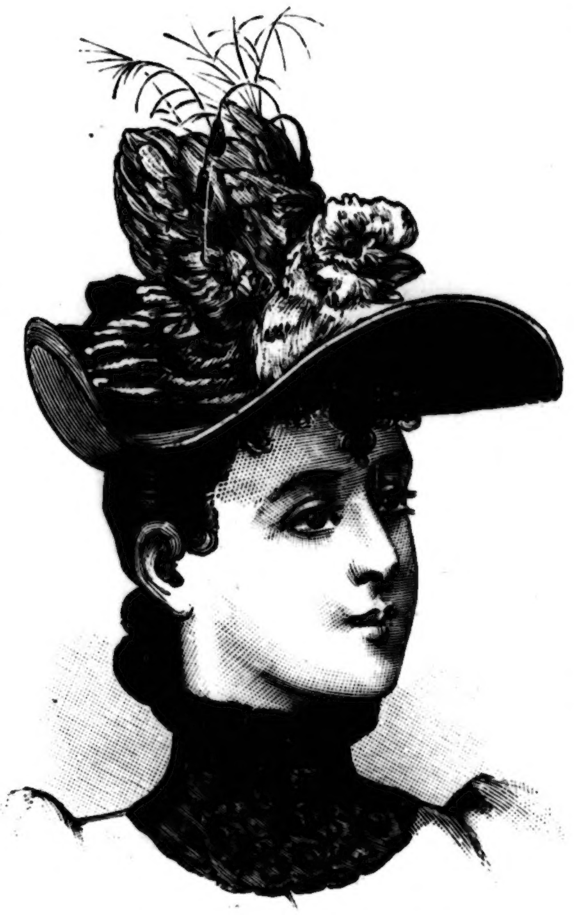
The illustration No. 47 gives a good model of a dress for a little girl of eight, with figaro jacket and short added basques ornamented with a little silk embroidery. The skirt is quite plain and mounted with a few gathers in front and pleats at the back; the bodice is full, back and front, and gathered at the waist, where it is finished off with an added basque terminating at the back in narrow ends that are loosely knotted together. The figaro jacket fronts are embroidered like the basque and collar, but rather more elaborately; the sleeves are buttoned at the wrist and ornamented at the shoulder with a draped epaulet.



No. 47. Costume for Girl of Eight.

This dress may be made of cloth, serge, or any plain woollen, with the embroidery worked with silk in the same colour or in black.

The paletot, No. 49, is a useful model for every day wear, and is made of plain diagonal cloth. The fronts are double breasted and fastened with large buttons; the back is loose and cut without a seam in the centre and is drawn in, blouse fashion, by a buttoned band starting from the seams under the arms. A turned down collar, coat sleeves with deep cuffs, and side pockets, complete this very serviceable vêtement.

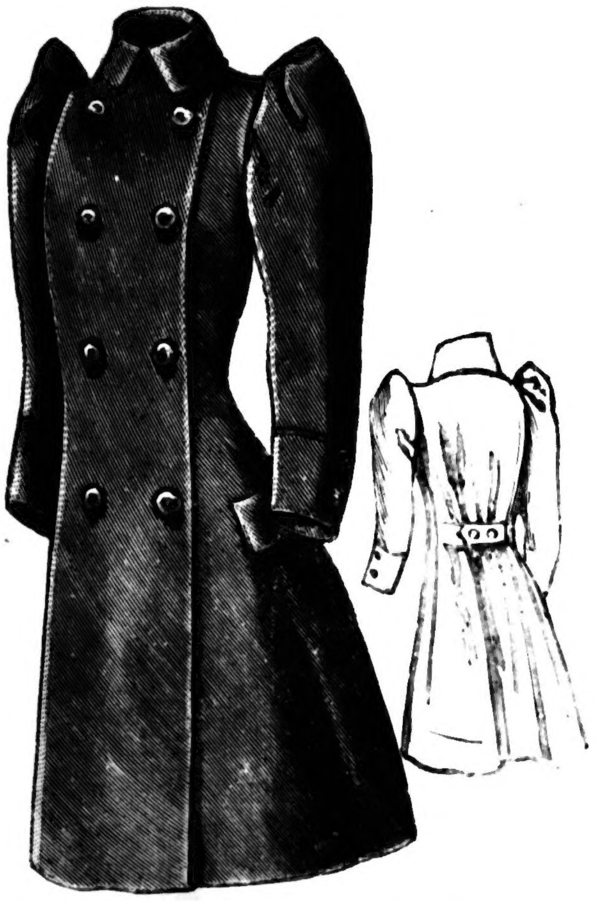


No. 48. Hat for Young Girl.

An extremely pretty dress in cloth and velvet, suitable for girls from eight to twelve years old, is illustrated at No. 52; this is charming in two shades of one colour, such as heliotrope or blue, or with the cloth in a light shade of beige, grey, or fawn, combined with velvet in some rich contrasting colour, such as ruby, royal blue, heliotrope, emerald, or bronze green, etc. The under-skirt, or at any rate the upper portion of it, and the under-bodice are of velvet; the cloth skirt is prettily draped from the left hip, and is trimmed at the edge with two bias bands of the velvet; the cloth bodice is draped in a somewhat similar manner from the left shoulder, showing the under-bodice and collar of velvet, the fastening being arranged on the left side, down the shoulder and under the arm. The sleeve is in two parts; at the top is a puff of the cloth ending under the edge of the tight velvet sleeve, which is drawn up over it above the elbow and forms a point at the back of the arm.

Children's evening dresses show considerable taste in their arrangement, and are remarkably pretty and varied in colour, texture, and design, whether intended for quite young children or for tall girls in their teens. A very simple and stylish little dress is illustrated at No. 50; it is intended for a girl of eight, but may be worn by children below and above that age, and may also be carried out in various materials, such as poplin, ottoman, silk, velvet, velveteen, voile, etc. The skirt may be quite plain or bordered with a flounce of lace or embroidery, if made of silk or poplin; velvet and velveteen do not require trimming. The bodice is also quite plain and finished off with a broad folded sash of soft silk, the purse ends of which, tipped with ball tassels, fall low on the right side. The sleeves consist of a long puff and deep cuff, this last, if the dress is made of velvet, should be covered with lace, and the large collar ending in a revers that crosses the bodice in front and terminates in a point on the right side, should also be of lace. The collar is, however, extremely pretty, made of lisse or mousseline de soie in white or any light colour. The puffs of the sleeves might also be made of this material, the tight lower part being of the dress material, either silk or poplin.

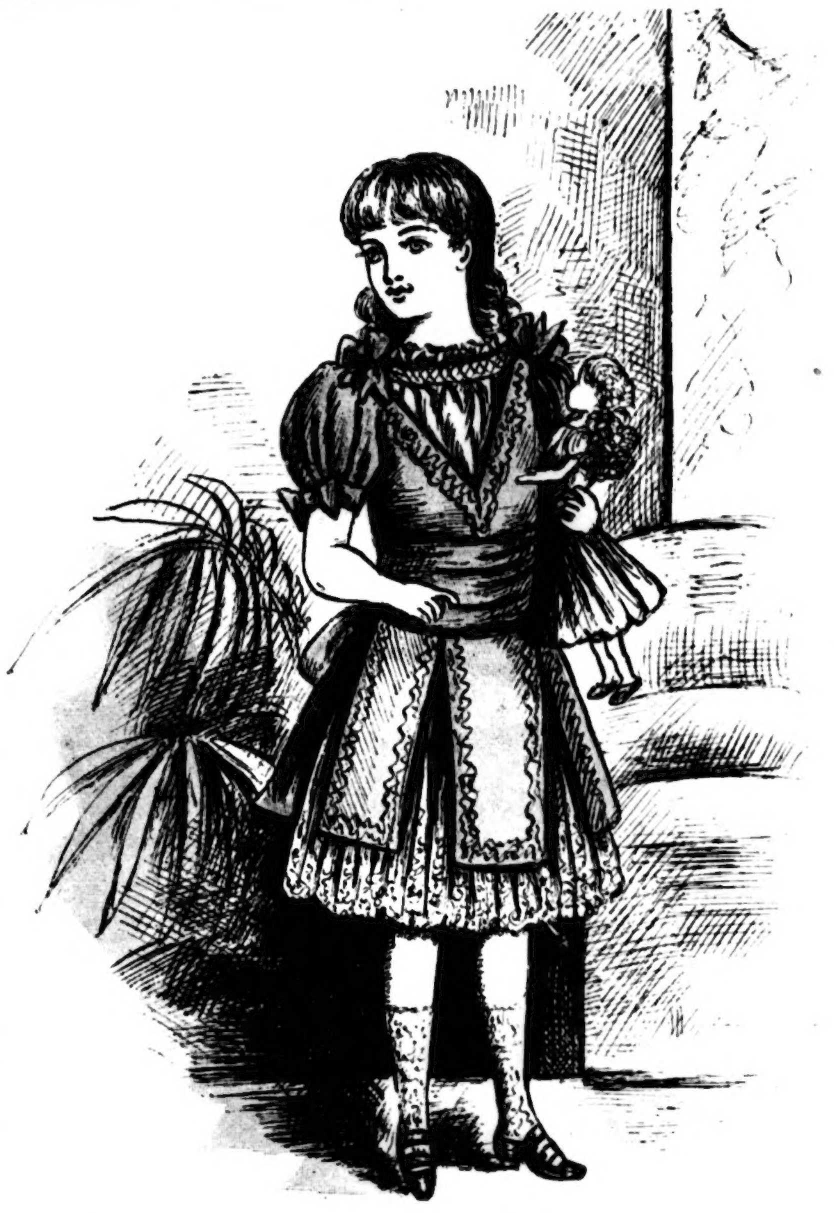
A very dressy evening costume for a little girl of five or six is that illustrated at No. 51; the bodice and long square tabs forming the over-skirt are of pink ottoman; these tabs are ornamented round the edge with embroidery worked on the material, with lace or with passementerie, and they fall over a lace skirt, gathered at the waist and veiling a petticoat of pink silk. The bodice is of ottoman, open in a point over a



No. 49. Paletot for Little Girl.

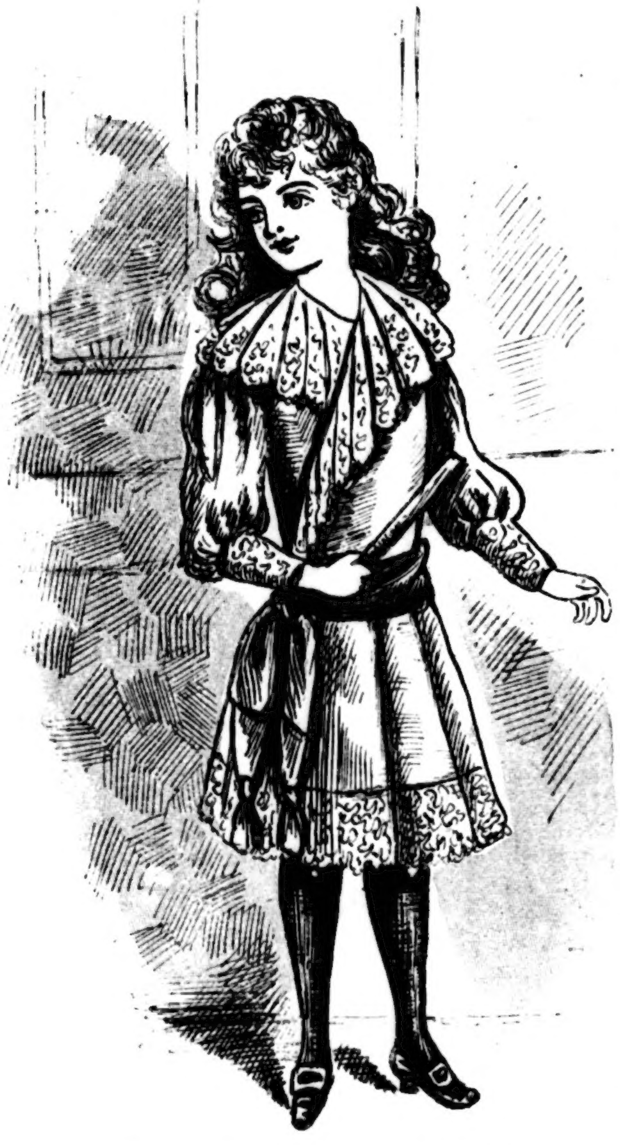
full chemisette of pink surah gauged at the neck and finished off with a little heading. The opening is trimmed to match the skirt, and the short puffed sleeves may be made either of the ottoman or of surah, matching the broad folded sash, which is also of surah. Bows of pink ribbon are the only other ornaments.

A very stylish evening dress for a girl of fourteen or fifteen is of amethyst velvet, draped with crêpe de Chine or soft silk in a lighter shade of amethyst, or in a delicate straw colour. The velvet is used for the foundation of the costume, which is a perfectly plain princess dress laced at the back, with sleeves of the same ending at the elbow, where they are draped round the arm in one or two folds. A tunic of the crêpe de Chine covers the right side of the skirt; it begins a little to the left of the waist in front, under a rosette of amethyst ribbon, falling to the edge of the skirt in a slightly diagonal line; the top is draped in easy folds over the hips to far back on the right side; here the pleats are mounted under another rosette, and fall in straight folds to the edge of the skirt. The left side of the bodice is ornamented with a graceful drapery of the crêpe de Chine, pleated up the full length of the shoulder-seam; the top is draped in a graceful curve to the right side of the chest under a rosette, and from here the drapery slopes off to the waist, ending under the rosette draping the tunic on the left side. The sleeves are finished off with prettily draped epaulets of the crêpe de Chine.



No. 51. Evening Frock for Little Girl.

For Prices, etc., of Paper Models and Flat Patterns, see end of Descriptions.

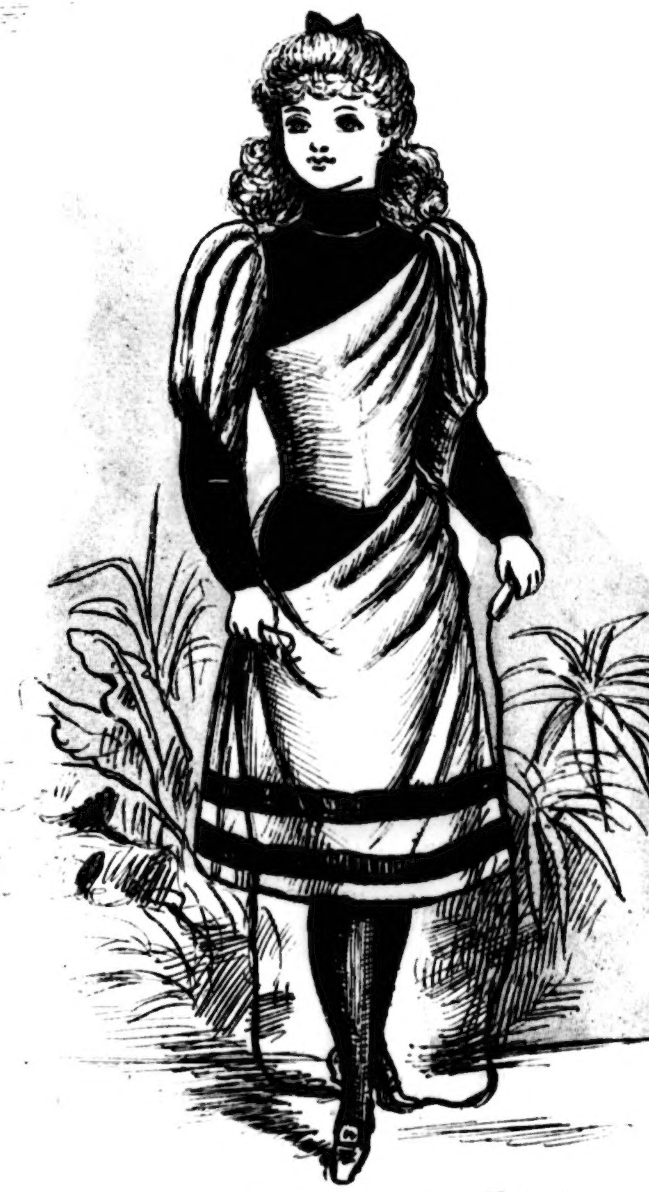


No. 50. Dress for Child of Eight.

A very good way of making a costume composed of three materials for a girl of about the same age is exemplified in a dress made of broché woollen and corduroy. The skirt is made of the woollen, and has flat redingote panels at the sides and pleats at the back. The panels open in front over a tablier of corduroy. The bodice, of the broché, is full in front and mounted on a pointed yoke of plain velvet, open in front, and ending like a deep, square turned down sailor collar at the back. The folds of the front meet at the waist under a metal clasp, and the redingote panels and back part of the skirt are mounted on the bodice. The plastron showing between the open fronts, the high collar band, and the coat sleeves raised at the shoulder, are all of corduroy.

Hats for girls are of many shapes, but those with low crowns, combined with wide bent brims, prevail. The model, No. 48, is of light grey felt, the brim turned up far back on the right side, the front part being lined with dark grey velvet. Velvet to match is folded round the crown, and, in front, the wings mixed with an aigrette rising well above the crown, is a bird in shades of grey. A pretty and very becoming hat for a young girl is a toque with the crown of coloured cloth, higher in front than at the back, and draped in soft folds. The brim, which is in diadem shape, is of astrakan, with a little fancy bird's head, backed by upstanding feathers, in front, not quite in the centre, but just over the left eye a more coquettish arrangement than placing the ornament in the middle.

For little girls there are very becoming flat hats, made of velvet or lambswool cloth, rather in the shape of a Tam o' Shanter, but larger, and with the crown so full that it forms a series of natural puffs round the edge. A plume of small feather tips is placed on the crown towards the front.



No. 52. Dress in Cloth and Velvet.

A PRETTY CORNER.

BY MRS. TALBOT COKE.

I SUPPOSE no nation excelled so much at one time as our own in a slavish observance of conventionality in the mode of furnishing our rooms. Who does not remember when it was *de rigueur* to furnish a drawing-room with a "suite" consisting of a sofa, two arm chairs, six ordinary chairs, a horrible chiffonière, and a specially attenuated looking what-not? The only difference was in the price, and whether the ugly furniture was covered with magenta, green, or bright-blue reps, or with rich silk brocade in somewhat similar tints, for the lovely colouring in which even the impecunious can revel now-a-days, had not begun to dawn upon us when the mania for suites was at its height.

Not, however, with a drawing-room is my business to-day, but rather to say how the same conventionality *still* overides us in our bedrooms, even though in our dwelling rooms we have thrown off the shackles and furnish according to our own notions and not those of the upholsterer.

How often, for instance, we see a young couple, who have perforce to live in tiny rooms, and to whom to furnish even these is a struggle, yet clinging to the notion that each little bedroom *must* contain the "usual suite" of wardrobe, chest of drawers, dressing table, washing stand, towel rail, etc., which, with the addition of a bed 6 ft. by 4 ft. 6 in., certainly does *not*, in a bedroom of modest proportions, leave room to swing the proverbial cat!

Often am I consulted about such a room, some 14 or 15 feet square, and asked to suggest "a pretty and original way of arranging the furniture," whereas, as a matter of fact, the difficulty is to fit it in at all.

I have from time to time in the last three years written of, and illustrated, various ways of utilising the corners of small rooms (my corner washstand has been very largely copied, I even found it in an Indian Bungalow!), and now suggest—as a remedy against the common fault of blocking a solitary window with the dressing table—a corner toilette arrangement. Of course the advisability of this would entirely depend on the proximity of a suitable corner to the said window, and this is just one of the facts which makes the *individual* advice I am so glad to render, far more valuable than the reckless adoption of a notion which cannot possibly suit all cases. Where suitable, however, it cannot be denied that the fixing of a large corner shelf to be used as a dressing table, with two rather smaller shelves below it, would not only be an economy in space, and *coin*, but, when covered with a pretty embroidered cloth, and the shelves (so convenient for boots and shoes) hidden by dainty Liberty silk curtains, the whole surmounted by a tall narrow mirror, with brass candlesticks branching forth at either side, the effect would be far more uncommon than the usual table with its mirror effectually blocking light and view. As my readers know, I can seldom write without imagining colour! so will say I picture this room to have a soft shrimp pink paper, brown and gold Japanese paper frieze, rich brown paint, and one of my favourite daisy carpets. Another corner I would fill in the manner shown in my illustration, with a prettily framed tall mirror, which might also be arranged to open, and form a useful cupboard for hats and bonnets. A simple corner bracket above this, a quaint bookcase, hanging lights, and a couple of old-fashioned looking chairs, and behold another pretty uncommon corner.

Here I can imagine a reader saying, "But where am I to hang my gowns?" Now *I* would always (unless space and purse permit a *really* large wardrobe, with roomy hanging wings either side of a tall mirror) much rather content myself with a good hanging cupboard, say 14 inches wide, and extending 6 feet on either side of a corner. This kind of cupboard, however, must be properly arranged, or it will become a mere dust trap. Your carpenter should fix 14-inch stained boards, neatly mitred in the corner, about 6 feet from the floor, beneath this a rail with plenty of useful pegs; on the edge of the board a carved moulding—which can be bought for 6d or 7d. the foot—adds much to the effect; behind this moulding should be the iron rods on which the curtains run. I would, in this pink and brown room, have the latter of artistic twilled sheeting in two shades of brown, this being a far more dust-repelling fabric than the ever useful art serge.

The great secret, however, of keeping dust and flue out of such a cupboard, is to have a 6-inch board fixed to stand up along the floor, the curtains being long enough to almost touch the floor *inside* this board. A hanging cupboard such as I have described will not only cost far less than that ricketty, narrow concern, a cheap wardrobe, but will hold more than double the dresses, and take less from the size of a small room.

Of course, the drawback to all such contrivances as I have alluded to, is, that they are almost useless to readers whose houses are neither their own nor held on a long enough lease to make it worth while adding these modest fixtures.

Within the grasp, however, of almost all, is the power to make a bedroom a pleasant-looking yet healthy room, though some folks seem to find it hard to steer between the Scylla of too much lavish ornamentation, too many dust-trap fripperies, and the Charybdis of the linoleum-covered floor, with curtainless bed, and even windows, and colour-washed walls, which I was lately told constitutes "the only *really* healthy bedroom." From such defend us! I must own I have never so far conformed to modern fashions as *really* to like a matting floor in my bedroom. I do not like the sound of the footfall on it, or the somewhat chilly effect to the eye. Still, if a good Brussels carpet cannot be afforded, matting and rugs are perhaps next best. As to beds, the days are happily past when only the well-to-do could aspire to spring mattrasses, or rather, the less cumbrous, and equally comfortable woven wire mattrasses. Such can now be bought for a single bed at a very small price. How different from the cumbrous "stuffy" looking straw palliasse, which in former days was held necessary to support the mattrass. Then, too, the pretty cretonne bedspread, with its deep frill at either side almost touching the floor, and rendering a vallance unnecessary, save at the bottom of the bed, (I assume the head to be against the wall), what an advance is this in the dainty colouring of a room.

As I hinted before, the rock most people split on when they begin to beautify a bedroom, is the not knowing where to stop! If the wall is covered with pictures, fans, draped mirrors, and with brackets of all shapes and sizes, loaded with ornaments, the mantel-piece being arranged to match, the owner will, I consider, have violated the laws of good taste and those of common sense—not to mention hygiene!—for surely the first requirements of a sleeping room are simplicity, *perfect* cleanliness, and a general aspect of freshness and daintiness, and even the best of housemaids would never give daily dusting to the hundred and one little frivolities with which some folks love to crowd their bedrooms. The ornaments therein, *selon moi*, should be few, but pleasant in shape, and good in colour. The day has happily gone by when the "wreckage" of the whole house found its way on to the bedroom mantel-pieces, the ornamentation (?) of one of which (in an enormous guest chamber in an old and well-known country house) dwells in my memory, though unseen for twenty years—two china spill stands with magenta landscapes thereon, small alabaster model of the leaning tower of Pisa, Derbyshire spar vase, Berlin iron letter weigher, a piece of white coral, and a huge sea-shell! Things now-a-days are so pretty, and so absurdly cheap, that there must be "malice prepense" if our rooms are ugly.

Should any of my readers feel inspired with a wish to fit up corners in their bedrooms, I will gladly try and suggest special adaptions of my notions for such.

Answers on Furnishing.

BY MRS. TALBOT COKE.

SPECIAL RULES FOR CORRESPONDENTS.

1. *Letters requiring advice to be addressed to* MRS. TALBOT COKE, *Myra's Journal Office,* 204, *Regent Street, London, W.*

2. *Letters to be answered in the next number to reach the office not later than the 4th of the month.*

3. *Letters requiring advice on the arrangement of a room should be accompanied, if possible, by a plan, and the name of each piece of furniture must be written on the plan in the place of its present position.*

4. *Questions to be answered should be underlined, and briefly repeated at the end of the letter.*

5. *Patterns of materials, wall papers, etc., may be sent, and will be returned if accompanied by a stamped and addressed envelope.*

6. *Correspondents are requested always to use the same pseudonym (to enable reference to be made to any former answer) and to give full name and address as well. Advice as to position of furniture cannot be given unless a plan of room with size and present position of furniture marked is sent, with stamped addressed envelope for its return.*

We are requested to state that *in no case* can MRS. TALBOT COKE undertake to answer letters *privately*. All answers will be *published in the Journal*, but, to secure an answer in any forthcoming Number, correspondents are reminded that their queries must be sent in *not later than the 4th* of the month.

ANSWERS TO CORRESPONDENTS.

VENETIA.—I shall *never* be "educated beyond a belief in the charms of mirrors," so quite agree with you that to line the little dark corner in the hall with mirrors will be a great improvement. Your sketch is a great help as to seeing the matter in my mind's eye. The only thing I do not like about the mirror corner is that, the mirrors being the same height as the door, there will be rather a *dose* of straight lines! It would, however, improve the hall in every way to have a pointed wrought iron arrangement fixed against the corner, and rising above it. The scroll work will not only break up the hard line but can be formed to support, or suspend, a little Princess lamp with a ruby shade, which will reflect charmingly in the corner mirror. I think I am right in saying no difficulty will be found in carrying out your wish that the two mirrors should meet in the corner *without* any woodwork, but a line to the manager of the Patent Silvering Company, 10, Lower Kennington Road, S.E., will set your mind at rest; he would also quote you a price, per foot, for the mirrors. Your drawing is, as you say, not to scale, and the mirrors therefore appear too wide compared to the door. As you are so old a correspondent I return your sketch with "improvements" in red ink. I would not have the mirrors higher than your sketch or they would dwarf the dining-room door. Your letter is a model, as usual.

EDYTH.—I wish you had reminded me of the *size* of your rooms, it is so long since I heard from you, though I well remember helping you to do up the little conservatory. As to removing the plaster flowers from the ceiling, I fear I cannot give any idea of the expense it would entail, you will have to consult a practical workman. Personally, as expense is an object, I should merely have the ceiling colour-washed a soft yellow. A yellow paper of a delicious tone, and which from its talc ground will not soil readily, is Mr. Knowles's "Clover," 3s. 6d. the piece. A lovely frieze for this is his "Japanese Chrysanthemum," ragged terra cotta flowers and soft green leaves on a yellow talc background—this costs, I fancy, about 1s. the yard, so is quite the cheapest handsome frieze. Were the room my own I should have paint the dull green of the darkest shade in the leaves, panelled with a rich red gold and green fabric Knowles has at about 3s. the yard, but I am a regular Freelance as to colour, and I fear a room with yellow paper, pink flowered frieze, and green paint *does* "read alarmingly." Nut brown paint would therefore be safer (ivory is a delusion in London rooms I am told) and my favourite brown and gold lily panelling—Knowles, 166, King's Road, Chelsea. You should, as you are so near, go and see the paper and frieze I suggest in the piece, and *together*, it makes such a difference. I cannot possibly say what the cost of preparing of the walls for papering will be in your case, so much depends on how much time the job takes, but as a rule it is not a large item. I wish you could send me even the roughest sketch of the end of the room with glass roof, which you say you "have fitted up as a cosy nook," because I am sorry to say I do not *understand* it, and therefore cannot possibly arrange it. I like the colouring of all your goods and chattels immensely, and feel sure now you are able to banish the hideous paper that you will have an artistic and comfortable looking room.

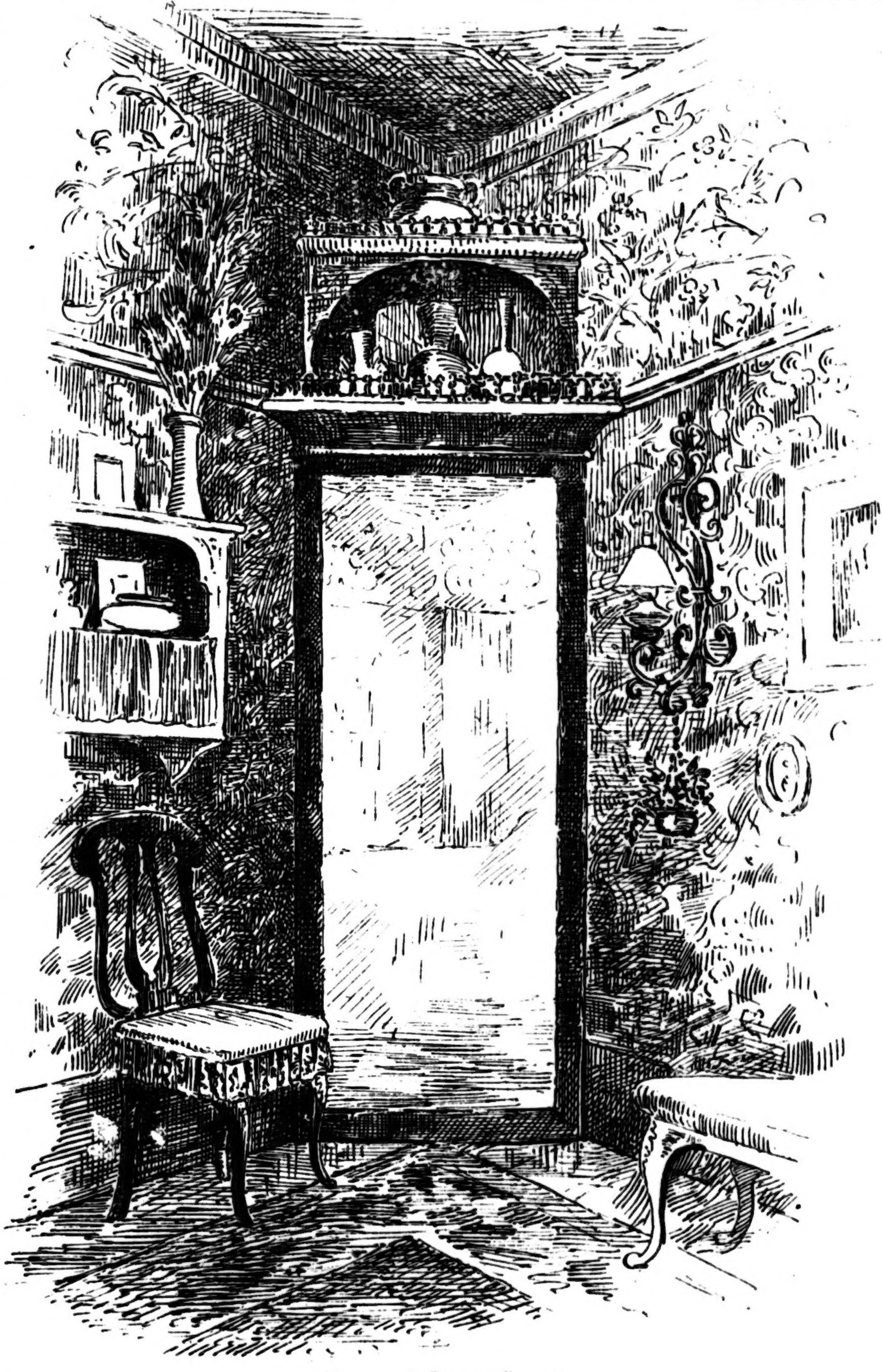
MOLLY BAWN.—I have never brought out a sketch showing the door casing and portière which open *with* the door, but I gave a rough sketch of my idea to Godfrey Giles, 19, Old Cavendish Street, and he was delighted with it, and would there carry it out for you *con amore.* I have no notion of the cost, as I sent him the sketch from Cairo last year and did not follow the matter up. I see no reason to find fault with any of the papers you have been advised to hang, except that for the hall, which, to my eye, is poor, cold-looking, and of a "scratchy" design, and certainly will never help to carry out your intention of "a striking and uncommon hall." With so much blue in the stair carpet I would urge Essex's, 116, Victoria Street, S.W., tawny buff and blue Hereward, a lovely *bola* design, and 2s. or 2s. 6d. the piece. Another thing I would urge upon you is to have the paint rich golden brown or dull blue. With all your "old oak, men in armour," etc., ivory paint will only break and disturb the rich harmony of colour you should strive for; besides, to pass from a subdued coloured hall into your white drawing-room, will enhance the daintiness of the latter. By the way, Essex has a bold, tawny coloured blossom ceiling paper (very conventional design) which would look well with the Hereward. I am afraid I can't give any opinion about a curtain dado. I have never seen but one (6 years ago, in a very artistic and well-known house in Bournemouth), and did not care for it *very* much, still, as you fancy the notion, certainly have it, a room should reflect it's owner's tastes. I am so glad you admired my peacock. (I got the pattern from an invaluable little quarterly magazine called "Home Art Work," published by J. Heywood, 1, Paternoster Buildings.) I did not sell it, because I have given up such fine work, Now, as to bedspread, *I* never fancy plush with really antique work, and think a border, 9 inches wide, of corded silk, or tawny gold velvet, edged with tassel (*not* ball) fringe, would be far more in keeping with the old brocade centre. Lewis & Co., Farringdon House, Holborn Bars, is quite the cheapest shop in London for such things, but (owing to his special line of business) the supply of bargains varies somewhat. I am glad you found the corduroy velveteen "Such a joy;" it is quite the best cheap material I know.

A DOCTOR'S WIFE.—I would have helped you far more effectually had you paid attention to rules 4 and 6, as really I hardly know on what points my advice is required! I should certainly take down the partition marked *c* on your plan, but (as expense is so great a consideration, and the new doorway you propose to make is so very near the old one) I would, unless there are *really good reasons* for the change, leave the doorway as it now is—a door in the actual corner of a room has, I think, many drawbacks. If the room will be a very light one (the windows look *very* small in the plan), I would have Knowles's effective blue Boston at 2s. the piece and yellow ceiling paper; he has some quite inexpensive ones, the cornice round the room being tinted a soft yellow. If, however, the room will be dark, have the *yellow* Boston—166, King's Road, Chelsea, is the address. Your curtains should be of gold serge. Holroyd Barker, 488, Oxford Street, has really good *Diagon* serge curtains, made and trimmed at 25s. the pair; have plain muslin frilled curtains under them, these are 4s. 11½d. the pair at Oetzmann's, Hampstead Road. Could you—as the mantel jambs are so narrow and insignificant—afford one of my Lincrusta casings, which completely transform a "mean" chimney-piece; send for an illustration to Godfrey Giles, 19, Old Cavendish Street, W., he makes them from £2, according to size. I would, in your case, have it painted a rich nut brown, and all the paint in the room the same shade, panelled with a rich brown and gold leather paper (Knowles); this adds *much* to the effect, and little to the cost. If you find, however, you cannot afford a casing, I should just paint the mantel nut brown—have a wider mantelboard fixed at the top, and a slip (so often described in MYRA) of brown plushette, edged with ball fringe, laid upon it. An answer I gave in the January number to L. G. B. will show you how to manage a cheap yet comfortable sofa. Such windows as you describe can never be really pretty; little bookcases under each, the top forming a shelf for a pot and palm a little breaks their formality; in that case, the curtains should only just touch the bookcase, not reach to the floor. Pray write again with plenty of *questions.* I feel as if I had not half helped you, but your letter is so vague. If you write again send me this answer, and a stamped addressed envelope, if you want it back.

CARMEN.—I am afraid I don't pity you a bit! I am always so busy indoors that in this Arctic weather I am only *too* glad "to be kept in." Why do you not start some work for your new house? (You say you "can't afford to buy mere prettinesses.") Invest in a few yards of creamy "crash" at any good linen-drapers. Go to Whiteley's, and look through Brigg's book of transfers. Choose a conventional border (*not* natural flowers on any account); cut your crash into toilet covers, iron the pattern all round, and proceed to work, solidly or in outline. I like a mixture of both. In Duncan's invaluable washing filoselles all the following shades are lovely, "pomegranate," "peacock blue," "sea green," "Cretan yellow." Do not mix the colours, of course, but do each cover in two or three shades of the same colour. Tib Lane, Manchester, is Duncan's address. As to the other matter, I do indeed wish I could help you; but the fact is, the rage for painted things about a room, even when *well* done (and you say, "I fear I have little talent"), is quite over, and it would really be cruel of me to lead you into expense in painting things you can never sell. I can, however, help you about the antiques; write to The Exchange and Sale Show Rooms, 24, Princes Street, Cavendish Square, for a prospectus and rules, and I think you could rely on your things meeting with a ready sale. Had you given your address—see rule 6—I could have at once posted you the papers. By the way, if you have any old miniatures, please let *me* have the refusal of them! I do wish I could do more to help you.

G. F. H.—You can't "write too often." I love writing the answers, I assure you. Of course, the room, however hopeless-looking, can be improved. Curiously enough it is exactly the same size as our own morning-room. I wish I could persuade you to have the same paper—Knowles's charming festoon, 2s. 6d. the piece, deep cream paint, with soft blue plushette portière, and window curtains; this colouring would suit your carpet, I think. Holroyd Barker, 488, Oxford Street, has an exquisite shade of greeny blue plushette; the curtains cost about 45s. the pair; I advise Knowles', 166, King's Road, Chelsea, "Diana" ceiling paper, in yellow and white, 1s. 9d. the piece. In one part of your letter you say, "I cannot go to great expense," in the other suggest Japanese paper (which, to be worth hanging, is from a guinea to 42s. the piece) for the walls! A rough calculation will tell you you will need 14 or 15 pieces of paper, so the expense in "Japanese" would be considerable. If you don't like the festoon (I am sure Mr. Knowles, 166, King's Road, Chelsea, would send you a bit to see), see a bit of Essex's, 116, Victoria Street, S.W., Tan Hainault, 4s. the piece, and his yellow blossom ceiling. With this I would have rich golden brown paint, and my favourite brown and gold panelling. Not knowing whether your "red chairs," etc., means Indian red or *crimson* rather hampers me as to suggestions. As to a dado, we have a three-feet showy bookcase, in cream and gold, with pretty fluted columns (arranged by Gillow before *we* existed!) round the morning-room, so it is hard to picture the festoon *without* it. But honestly, I think neither paper I have named needs dado or frieze, both of which add considerably to expense. Now, as to the fire-place. I am sure you *would* like the fender-stool I illustrated in the August number, and any intelligent carpenter would make it for you from seeing sketch and reading article. Nothing would look better to cover it with than the phoolkari I describe (if you admire them, some people don't). I think—if you mention me—Mr. Lamb, at Shoolbred's, Tottenham Court Road, would send you one to see. They measure about two yards by forty inches, 13s. 6d. each. If you do not care for phoolkari, Shoolbred's Embossed Victoria Cord, 2s. 9d. the yard, looks very rich and wears well. The mantelpiece being dark, I should simply add a wide mantelboard, and cover with a strip of dull blue plushette, edged with ball fringe, such as I often describe. Personally, I like self-coloured low toned brown, greeny, or tawny yellow tiles, a chequer of brown and yellow would tone in beautifully with a phoolkari. I should have said the cornice must be colour-washed a soft yellow. As to the bedroom, the piece of carpet you send, to *my* eye, actually demands a blue paper, such as my favourite blue May Wreath, but if you are determined, have the Buff May Wreath, 1s. 6d. the piece, from Essex, 116, Victoria Street, S.W. The room being so very low, a cream ceiling would be better than ceiling paper. Have the paint golden buff, and panel with a cream and gold Japanese paper. The fact that the curtains and valance are "something like the carpet," which is, for me! ugly, is in itself monotonous. A touch of *decided* greeny blue, such as a pair of Holroyd Barker's Diagon Serge Curtains, 25s. 6d., and a blue cretonne valance to the bed, would at once give the room a character. I am so glad you liked my favourite shops on seeing them, also that the advice for the drawing-room has worked out so well. I hope I have told you all you want to know, but *please* put a list of questions at the end of letter next time.

Merci.—I think I cannot do better than describe the successful treatment of a *very* dismal north bedroom (in my own house), which now is always admired for its cosy, artistic look. Essex's greeny blue ("turquoise") May Wreath Paper, 1s. 6d. the piece. Yellow blossom ceiling paper. Furniture, skirting, door, etc., all painted the *darker* shade of the paper. Pretty brass drop handles (about 9d. each at Whiteley's) replacing the common white china knobs. Doors and wardrobe are panelled with ivory and gold Japanese paper, a lovely peacock pattern, sold for about 2s. 6d. per yard, 36 inches wide, by Knowles, 166, King's Road, Chelsea, I illustrated this blue and yellow room, by the way, in the September Myra. The carpet is Shoolbred's *lovely* Golden Brown "Daisy" Brussels, about 3s. 9d. the yard (*Mr. Lamb* knows the exact shape). The curtains are Holroyd Barker's Gold Diagon Serge, made and trimmed for 25s. the pair. The bedspread of Burnet's, 42, King Street, Covent Garden, Printed Twill Sheeting, in two shades of greeny blue, double width, 2s. 6d. the yard, with valance at foot of bed, and frill (from the edge of the bedspread) at either side. I return your precise plan, as, if you send it to Mr. Essex, he will know exactly how much wall and ceiling paper to send you.



No. 53. A Pretty Corner.

Spes.—As you "do not mind expense," I really wonder at your bedroom wall paper, which must inevitably make *any* room look cold and poor. If you will take my advice, you will re-paper, or, if too inconvenient, on *no* account "add a ceiling paper" (to be honest *I* should call your wall paper a very feeble ceiling paper). Your cretonne is good, if rather cold looking, and to my eye it demands a warm pinkish paper. To panel the doors with rich gold Japanese paper will remove the eyesore of white panels in blue doors, and warm up the room a little. If your chimney piece is not a *large* one (as, of course, the case exaggerates it a little), one of my Lincrusta casings, painted the shade of the overmantel, would look well. You could see these cases at Godfrey Giles', 19, Old Cavendish Street, Oxford Street, or Mr. Giles would send you an illustration of one. Your carpet sounds charming. A bedspread of salmon silk sheeting, with frill to the ground on either side, would help to enrich the cold colouring of the room. I would have the little short frilled curtains in the window, of salmon Liberty muslin, for the same reason. The furniture seems comfortably arranged. I wish you would let me do you up a room "from the beginning," because I know I could please you.

M. M. B.—You make the common mistake of supposing, because your friend's boudoir has been so improved by white Moorish arches in the windows (a plan so far, by the way, from being *new*, that I brought it out myself in *The Queen* about 1888) that they will improve your old-fashioned drawing-room, where, to *my* way of thinking, anything white would at once upset the subdued harmony of old oak cabinets, bureau, old hangings, and family portraits such as you describe. Far more suitable for your palms, too, in such an old-world room, would be some quaint trefoil topped carved oak stools (which only cost 2s. 6d. more than the enamelled palm stand of which you send a picture, and will endure for all time). Send to Mr. Salway, Art Carving Works, Bruton, Somersetshire, for a photograph of his carved stools, etc. You could get the large, vivid yellow pot, which the dark corner by the piano certainly needs, in Cheltenham, surely? The Cavendish House Company seem to keep everything. One of their marvellous little carved oak tables, with twisted legs and rail, at 12s. 6d., would make a suitable silver table. I would have a little electric blue plush cover on it, with ball fringe all round. When you complain of your room being dismal, you forget the value of the modern craze for cushions as a means of giving bright touches. Cushions of Shoolbred's Golden Wheatear Brocade (about 6s. 6d., 50 inches wide), with double Liberty silk frill, would just make all the difference to your brown velvet armchairs and sofa. For the panels of the tall screen (which I must own *does* sound rather dreary in colour!) I advise Graham and Biddle's (Graham House, Oxford Street) lovely old looking "Oundle" Brocade, 12s. 6d., 50 inches wide (so half a width would do each panel); it is exactly like the old Court dresses one sometimes sees. (See page 29.)

"The Ladies' Gallery."

QUESTIONS of costume are always interesting to women, when they are such as strive to satisfy the growing need for a rational dress for those who want to "get about." We do not need doctors to tell us of the folly of corsets, or the danger of wet skirts. Only women, alas! (and men are no better), imitate the humble sheep, and flock mildly one after another. The world of women, excluding a few republicans, is ruled over by an autocracy. The highest, socially, must lead, in matters of dress, at least; the highest, intellectually, are nowhere in the race. Mrs. Charles Hancock recently exhibited her own idea of hygienic dress, and declared her intention of wearing it herself. There proved to be nothing peculiar about it, except that it was shorter in the petticoats than is usual, gaiters being used to give the needed warmth. It was, in fact, a very sensible dress; no foundation was used, but, for wet weather, there was a hem-lining of macintosh; there were no petticoats, knickerbockers of the dress material being substituted. It was elicited at the meeting—and, for that matter, already well known—that ladies of the higher circles have long eschewed petticoats. We must not even altogether ascribe this fact to common-sense, but in many cases merely to fashion, for how else was the proper slimness to be obtained? A well-known American lady proposes that dress should consist of woollen combinations, a "divided skirt" cut in one with a bodice, and a "dress form"—otherwise a princess petticoat as long as the dress—and the dress (without fonndation) affixed to the "dress form." These, with the materials cut short enough to prevent them getting wet, and give the knees fair play, with good gaiters and shoes, would undoubtedly make a perfectly sensible costume. It is those who have to labour, or, for youth's sake, to use their limbs, that we are chiefly considering, and these will do well to entertain the suggestions now being made for their benefit. The dress produced by Mrs. Hancock has, in fact, nothing revolutionary about it.

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When Sir Walter de Souza obtained, as common "informer," £128 by prosecuting Miss Cobden for voting as County Councillor, there was a very general protest. Miss Cobden, the learned judge said, was legally elected, but acted illegally in behaving as one duly elected. He naturally found it impossible to reconcile two conflicting sections of an ill-drawn up Act, but the penalty was unnecessarily severe, and a subscription to save Miss Cobden's private resources was immediately started. The London County Council, her own constituents, and the general public, desire her services, and the sooner an absurd restriction is withdrawn the better. In a letter Miss Cobden bitterly adverted on her exclusion from a post for which she feels herself suited, and cited many instances of the need that exists for women's services in industrial schools, lunatic asylums, baby-farms, and the housing of the poor. Women tell her they can speak to her as they cannot to a man, and children are more amenable to her disappointment and grief than to the anger and punishment of men. We hear much of the "private influence" of women; let it be exerted in favour of the retention of ladies as County Councillors.

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The Parisian "Fine Arts Committee" has recommended the Minister of Public Instruction to admit women to the School of Fine Arts, and their wish will doubtless be fulfilled. Art, it would appear, is more liberal than science or politics. M. de Chavannes was of opinion that "male painters, etc., desire the opening of the eyes of the other sex to the higher beauties of art." Precisely so; that is the only logical standpoint of a true artist. It compares well with that of Professor Case. We wonder what this gentleman—so anxious to save the delicacy of women (not nurses)—thought of the incident quoted by Dr. Brouardel during the progress of a French criminal trial. Two women at the Salpétrière were hypnotised, ordered to undress, and get into a bath. One obeyed. The fact appears to have aroused no attention in the faculty or anyone else. It is, apparently, a matter of course that these women are to be experimented on by male doctors, but attended kindly by their own sex—oh, never! Where would all these delicate experiments be? In certain papers it is the thing, should "copy" run short, to comment on the indecency of women who frequent courts of law as spectators, when a woman, especially, is on trial. It is, of course, quite the thing for the unfortunate woman to be exposed to the gaze of a court full of *men*. But the delicacy of females (not on trial) ought to be protected! How wretched it all is! This "duel of sex," as the French frankly term it, when will it be ended? A very remarkable book has recently been published, showing what is the issue when the inevitable disillusion of marriage cannot be succeeded by a new ideal of wedded life, founded on surviving affection and respect. Seldom, marriage being what it now is, with most men, do these survive; happy when they do! The author paints the sorrow and suffering of women with real sympathy. The book is called *Jeune Ménage*, by Jules Case.

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Even in our charities we might be sensible. There is an immense amount of benevolence shown year by year, and an immense amount of distress to assuage. Yet when we hear of appeals for funds to give children a meal of "good *English* meat," we wonder where benevolence ends and folly steps in. Why *English* meat? If Australian meat were used dishes quite as tasty and nutritious could be made, and the money would go so much farther! And why not begin every dinner with pea soup or lentil soup, made by, or before, the children? A few lessons in economical and really nutritious cookery would be worth much more than the spasmodic and easy generosity which satisfies itself with occasional dinners of "English meat" to children accustomed to do without any meat at all. Teach them that meat is a stimulant and not a necessary; let them make substantial soups and puddings that chance pennies will procure for them all the year round. In very many cases a knowledge of this sort of cooking would substitute sufficiency for starvation or charity. If our Board Schools concerned themselves more with cooking, and all sorts of technical studies, than with books and pianos, we should not find so many masters crying out for skilled workmen, and so many families clamouring for food. The children should bring their farthings and their gifts of bread, vegetables, bones, and see them all turned into hot, thick pea soup and splendid rice and bread puddings. These are not lessons to be forgotten, and a saucepan is a better "prize" than a book to these poverty-stricken little ones. Teach them, too, the trades that will bring in the pennies, and especially the great trade of emigration. Are we told that this is not the sort of way to encourage genius? That wants no encouragement. Handel, Correggio, Sir Humphry Davy were not discovered in a school. Help the commonplace may; the others will make their own way by divine right. You cannot crush genius, neither can you manufacture it. Feed the lambs, and teach them to feed themselves.

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There is always room for charity pure and simple, of course. We can heartily recommend one society to our readers, and those who wish to know all about it can write to Miss Ashdown, 27, Kilburn Park Road, N.W., for a copy of *Our Work*. At the depôts *everything* is taken in gratefully, and the rag and bone man need no longer darken your doors. Clothing, though of the raggedest, bits and scraps, ribbons and trimmings of the shabbiest, odd boots, leaky or not, buttons—all, from new clothing to absolute refuse, finds a use. Its "Pinafore Society" asks of members two garments yearly, or their equivalent in coin, books, toys, etc. There is also a Knitting Society. Now we know many girls, especially Scotch girls, who can knit and read at the same time. Why not join this society? Old bedclothing, naturally, is welcomed; a good substitute can be made of flannelette with an interlining of new brown paper. Every scrap of woollen material, old and new (dressmakers will often help here), should be separated from other bits, and not one lost. Scraps of any material, however, are thankfully received. Waste paper, old books, music, trinkets, brushes and combs—oh, *anything*—can be sent. The Society provides sacks and collectors for those who cannot afford to pay the carriage of goods. Old clothing will be sometimes bought at a moderate sum from those who cannot give it. Only write for information, and you will soon find how you can help best.

SPINNINGS ✠ IN ✠ TOWN.*

> "Servants, soldiers, shepherds, and the male children of the peasants who are unfit for hard work, should learn to knit: it may be a pleasant and profitable employment for the leisure even of the male sex."—*History of Inventions.* BECKMANN.

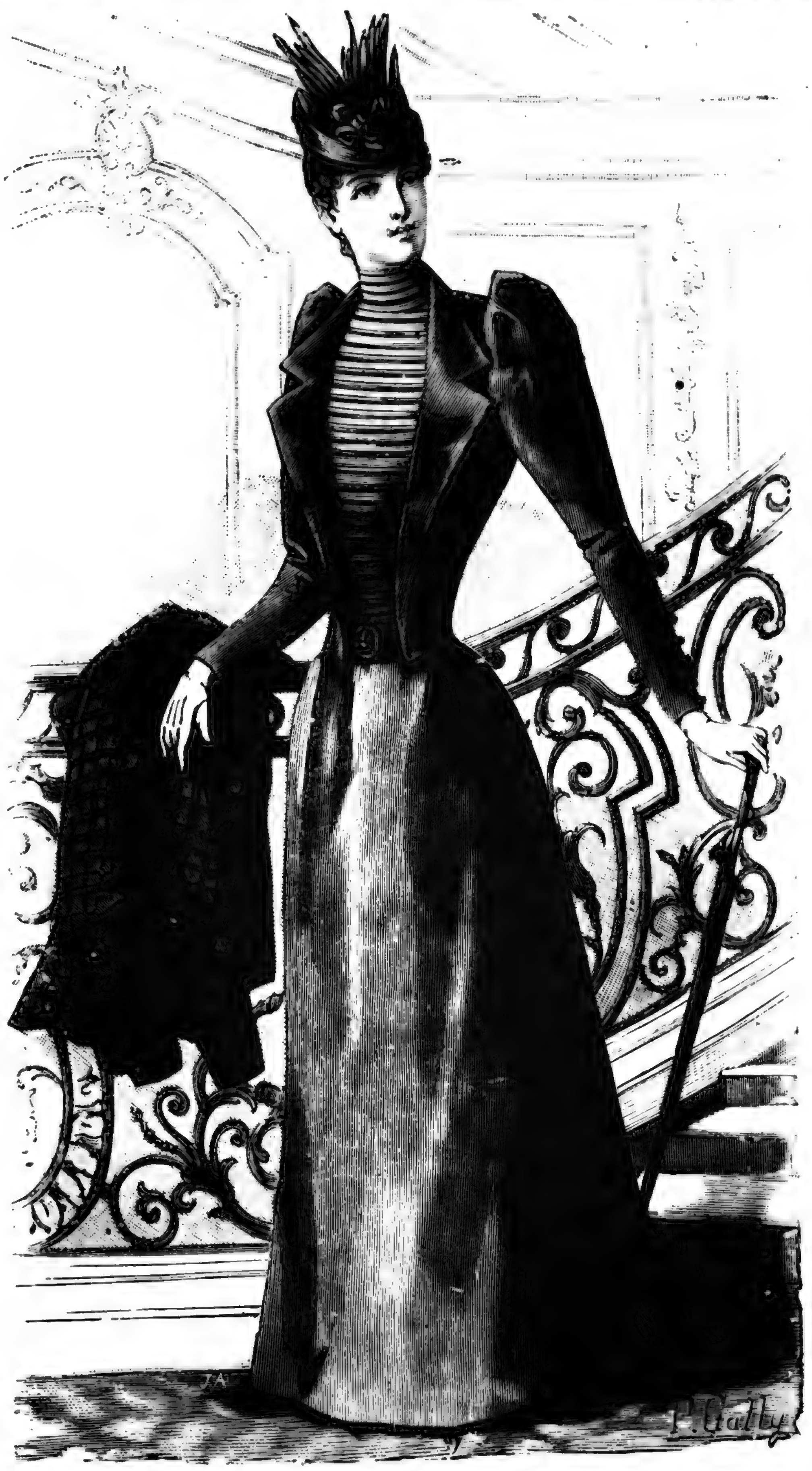
THE lightness, softness and warmth of Shetland wool are proverbial, as are the skill and industry of the clever knitters, the women of the Shetland Islands, who convert the wool into under-clothing and hosiery, possessing all the qualities that are essential to hygiene, and into shawls which are marvels of fine knitting and of delicate and intricate patterns. The wool, as probably most of my readers know, is taken from a peculiar breed of sheep, and is not clipped but allowed to remain until it is ready to fall off, when it is removed by hand. It is peculiar in colour as in texture, for in addition to the ordinary white and black wools, there are natural shades of brown and grey, and mixtures of black and white and of brown and white, besides a very delicate, natural fawn colour, more rare than any of the other shades, and known as Murat.

This already gives a good selection of natural shades, and dyes, extracted from herbs and seaweed, are also in use. The secret of preparing these dyes was imparted to the Islanders by some survivors of the Spanish Armada, who were wrecked and settled in Fair Isle; Moorish patterns may still be traced in the knitted articles that are made in this island, having a perfectly distinct character from the designs in use in other parts of the Shetlands, but all the patterns are handed down orally from generation to generation, like Sagas and other traditions and legends, and have never been written down; to the workers they are known by special names, as the "spider net," the "puzzle," the "tea-leaf," etc., and clever knitters combine and alter these patterns and thus produce new ones.

Messrs. John White and Co., of 10, Frederick Street, Edinburgh, make quite a speciality of Shetland Shawls of all descriptions; for ordinary wear in cold weather, when warmth and comfort are the chief considerations, the Close Knit Wrap, which has a plain centre and wavy shell border, is the perfection of a light and cosy wrap, and is made in a variety of sizes, measuring from 1 to 2½ yards square, the price ranging from 4s. 6d. for the smallest size to 30s. for the largest. Lace Shawls, made of the finest wool knitted in lace-like patterns, and Open Shawls, which are in similar patterns but rather thicker wool, are made in the same variety of sizes and at very similar prices, the Lace Shawls being a trifle more expensive. All these shawls are made in white, grey, brown, and Murat, in combinations of these natural shades, and also in dyed colours, such as black, scarlet and crimson. The prices are most moderate, and the shawls are of beautiful quality.

In the more fanciful wraps there are some lovely specimens of fine knitting, such as the Fine Lace Shawls in white and black, and still finer shawls in white only; the fine Crape Shawls, made in white only, are exquisite, and cost from £2 to £7; half shawls, cloaks, and bernouses, scarfs, clouds, and dainty squares for the head and neck, are also made in this delicate lace-like knitting, and may be had in a variety of shapes, sizes, and colours. Nothing is pleasanter and more becoming as a theatre wrap for the head than one of these pretty lace squares, costing only from 2s. 6d. to 5s., especially in white with fancy coloured stripes in the border.

A new speciality is the Silk Lace; this is silk which is sent to and worked up by the Shetland Knitters into shawls, squares for the head, veils, ties and mittens; the shawls cost from £1 6s. to £6.; squares from 5s. to 18s.; nothing could be more delicate in appearance than this fine silk knitting, which, in spite of its lightness and delicacy, has a certain amount of warmth also, although less perhaps than the knitted woollen articles.



No. 54. THE GASCOIGNE COSTUME.
For Prices, etc., of Paper Models and Flat Patterns, see end of DESCRIPTIONS.

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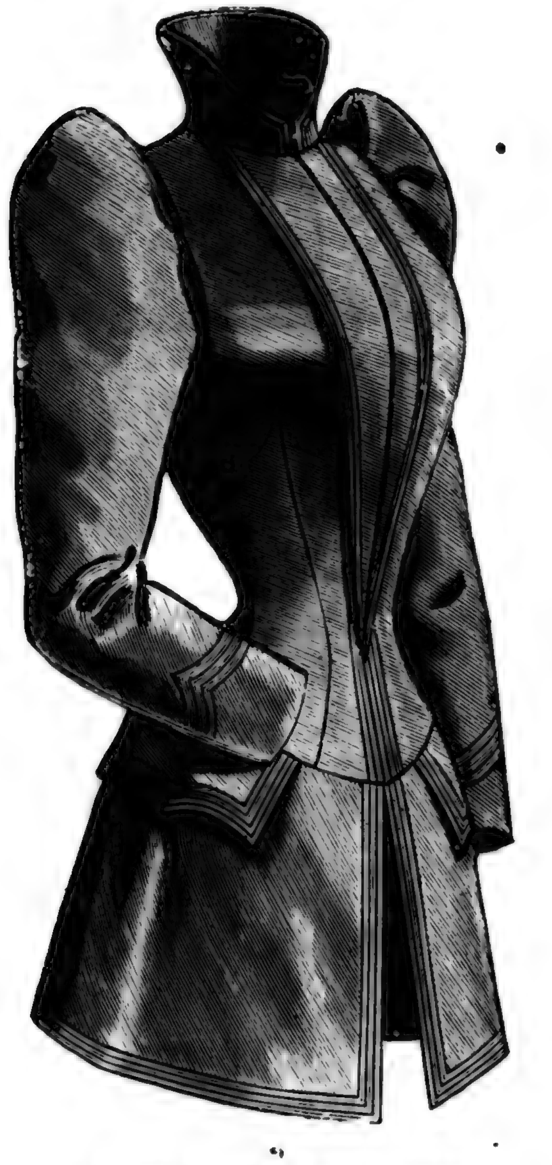
* **IMPORTANT NOTICE.**—*To avoid delay, Manufacturers and Advertisers are requested to forward samples and patterns of novelties* DIRECT TO "THE SILKWORM," *40, Bedford Street, Covent Garden, W.C., before the 1st of the month.*

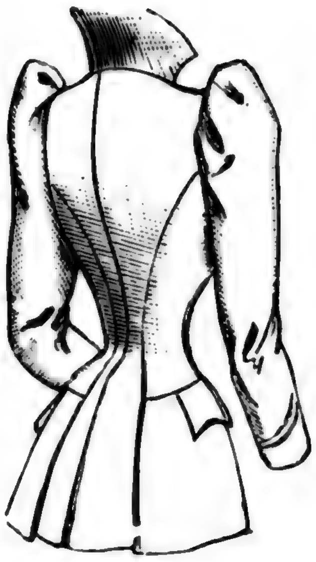
The Shetland underclothing supplied by the firm includes all the usual garments for ladies', gentlemen's, and children's wear in various sizes, for ladies there are vests, with high or low necks and long or short sleeves, combinations, drawers, spencers, habit shirts, jackets, sleeping-jackets. sleeping-gowns, petticoats, breast-plates and lung-protectors, sleeves, waist-belts, knee-caps, stockings, sleeping-socks, etc., etc., every portion of the body being provided with its especial protective clothing. The mere enumeration of these warmth-giving garments seems to arm one against rumours of long and cold winters; but, in this case, the reality far exceeds the anticipation, and the underclothing is a most admirable safeguard against the ills that attend extreme cold. I do not give particulars of prices, my readers will find these, in full, in Messrs. John White & Co.'s price list, but I may mention, to show how reasonable they are, that vests costs only from 3s. and combinations from 7s. each. The lists of underclothing for gentlemen and children are equally comprehensive, and there is a special department of cheap goods for charitable purposes. All medical authorities agree as to the hygienic properties of this light, warm porous underclothing, and all who see these specimens of it will be of one accord as to their good qualities.

A very handy preparation to be kept in the nursery, where both bruises and chilblains are common and the cause of frequent tears and lamentations, is Cucolia, a healing and emollient pomade prepared from cucumber. Cucolia is specially useful as a chilblain cure, as it may be applied equally well to ordinary or to broken chilblains; in the treatment of these very painful chilblains a little of the pomade is spread on lint and the dressing is renewed two or three times a day. It is also a safe cure for abrasions, cuts, burns, and other injuries in which the skin is broken, or it may be used for simply allaying irritation and roughness of the skin. Its perfect safety and the relief that it speedily imparts without causing the slightest pain, render it specially useful for the nursery. Cucolia is prepared by Mr. Henry Davis, Chemist, of Newbury, Berks, and is a genuine pharmaceutical preparation, the result of skill and experience.

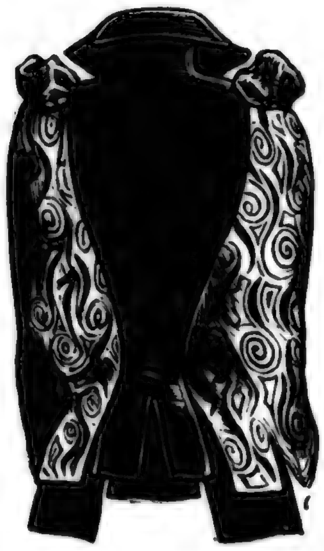
No one likes to be hurried when choosing a dress material; a hasty choice is rarely a good one, and there is nothing like having plenty of time and plenty of patterns to select from when the time comes for deciding what the new dress is to be. Mr. Ellwood Brockbank, of The Warehouse, Settle, Yorkshire, fully understands the necessity for giving his customers time and variety of choice, and sends large boxes of patterns to all who require them, the contents of the boxes being of the most varied description and the materials of excellent quality throughout.

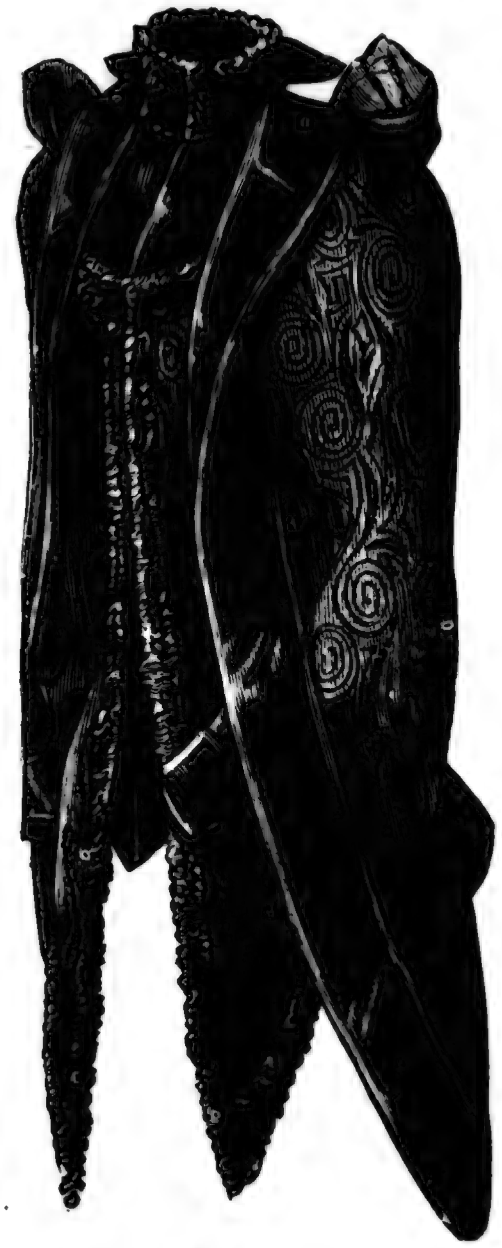
Of dress materials, to take these first, there is a capital selection of all kinds of tweeds, meltons, serges, homespuns, etc. These last include a Diagonal Homespun, at 1s. 10½d. of fine make, and the rougher Wellington Homespuns costing from 4s. 8d. to 5s., often used for ladies' jackets, redingotes, and costumes. The West of England Homespuns at 5s. 3d. per yard, and 56 inches wide, are still more substantial and more varied in colour and pattern. The tweeds are chiefly checked, but vary considerably in pattern, texture, and price; the Crinan Tweed at 1s. per yard is single width, but there are stylish double width check tweeds at 2s. 2d., 2s. 3½d., 2s. 8d., and 3s. 3d. per yard; these will make capital dresses for the early spring, while ladies who delight to wear pure, soft but rough woollens of the very best make will find all these qualities in the Callander Tweed at 5s. 6d. per yard, 50 inches wide.





Nos. 55 and 56. The Roscoe Jacket.





Nos. 57 and 58. The Montague Visite.

For Prices, etc., of Paper Models and Flat Patterns, see end of Descriptions.

Snowflakes are still in vogue and likely to remain so. These effective materials may be had at 1s. 2½d., 2s., and 2s. 2½d. per yard; the Highland Stripe, a very soft woollen, is only 1s. 10d. per yard, double width; a useful Twilled Melton Union, single width, is even less expensive, costing only 7½d. per yard. The Lomeshaye and All-wool Beiges are charming fabrics for spring wear, and are made in a great variety of colours.

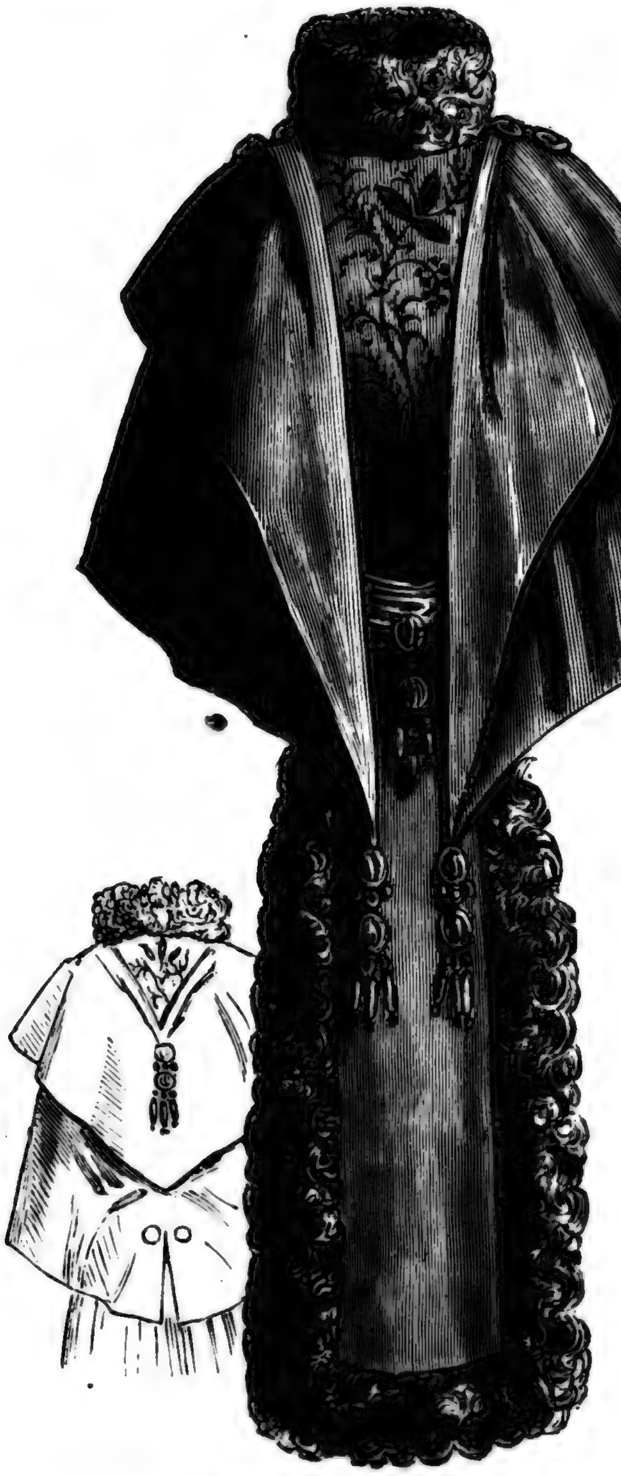
Serges are quite a feature amongst Mr. Brockbank's patterns and include a number of different makes, such as a rough all wool Diagonal Serge, at 2s. 11d., Checked Serges at 2s. 8d., the Crofter Diagonal Serge, at 1s. 8½d., some Art Serges, at 3s. 2d. per yard, 50 inches wide, in very artistic colourings, Estamene Serges, in every possible shade, and the well-known Wellington Serges, in navy blue and black, of many qualities and at many prices, ranging from 1s. 1d. to 2s. 11d. per yard. Fast Black Serges there are also in different qualities, besides a variety of fancy black dress fabrics of a very useful description.

Plain coloured dress fabrics in all the fashionable shades are represented by some exquisitely soft Camel's Hair Cloths, at 3s., Milled Estamenes, at 2s., Foulé Cloths, at 1s. 11d. and 2s. 2d. per yard, some of these are almost as fine as nuns' veiling, the Lomeshaye Twilled Dress Cloth, at 2s. 2d., Nun's Veiling, at 9½d. and 1s. 1d. per yard, and several kinds of cashmere and merino, at various prices, and which may be had in black and in colours.

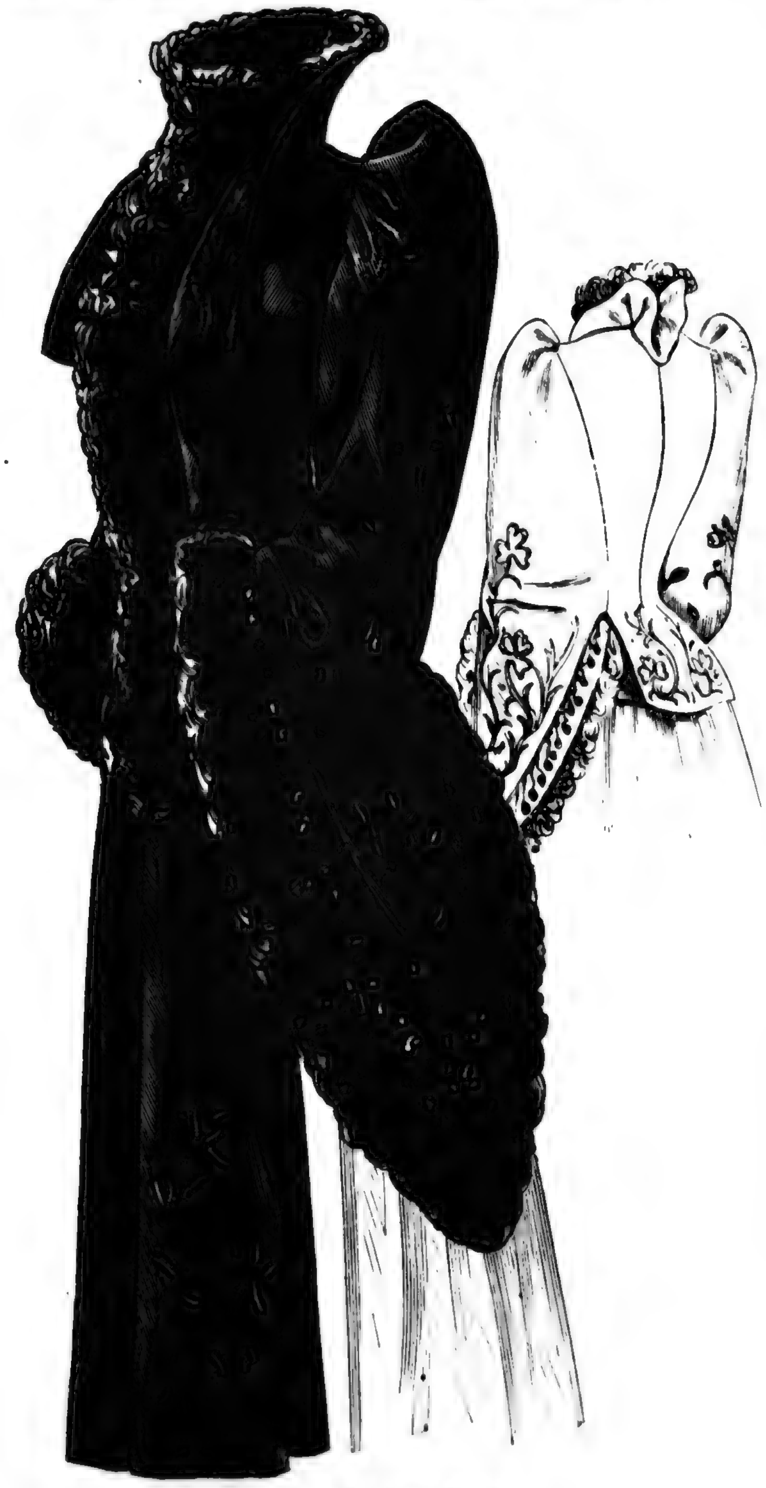
Wearers of black materials will be pleased with the patterns of these, including as they do, besides cashmeres, merinos, and Paramatta, Crape Cloths, Melrose Cloths, and Henrietta Cloths in silk and wool; Drap d'Alma is another of these silk warp fabrics that are so pleasant to wear and so ladylike in appearance.

The Henrietta Cloths are also made in white and a number of light and dark colours, the prices ranging from 3s. to 4s. 2d. per yard; very charming too, for evening wear, are the pure and lustrous Mohairs, in white, cream, lavender, mauve, grey, salmon, vieux rose, and water green, costing 3s. 6d. per yard, double width. Very pretty evening dresses again may be made of the light brocaded silks, sold at 3s. per yard, or 45s. per dress, or of the Pongee Silks, at 1s. 6d. per yard. The Empress Silk is a soft, rich looking black silk, resembling a satin de Lyon, and made in five qualities, costing from 5s. 4d. to 9s. per yard; ladies who wear black silk should see these patterns before purchasing a new dress.

Mr. Ellwood Brockbank's patterns of flannels are far too numerous to be mentioned separately, they include white flannels of various



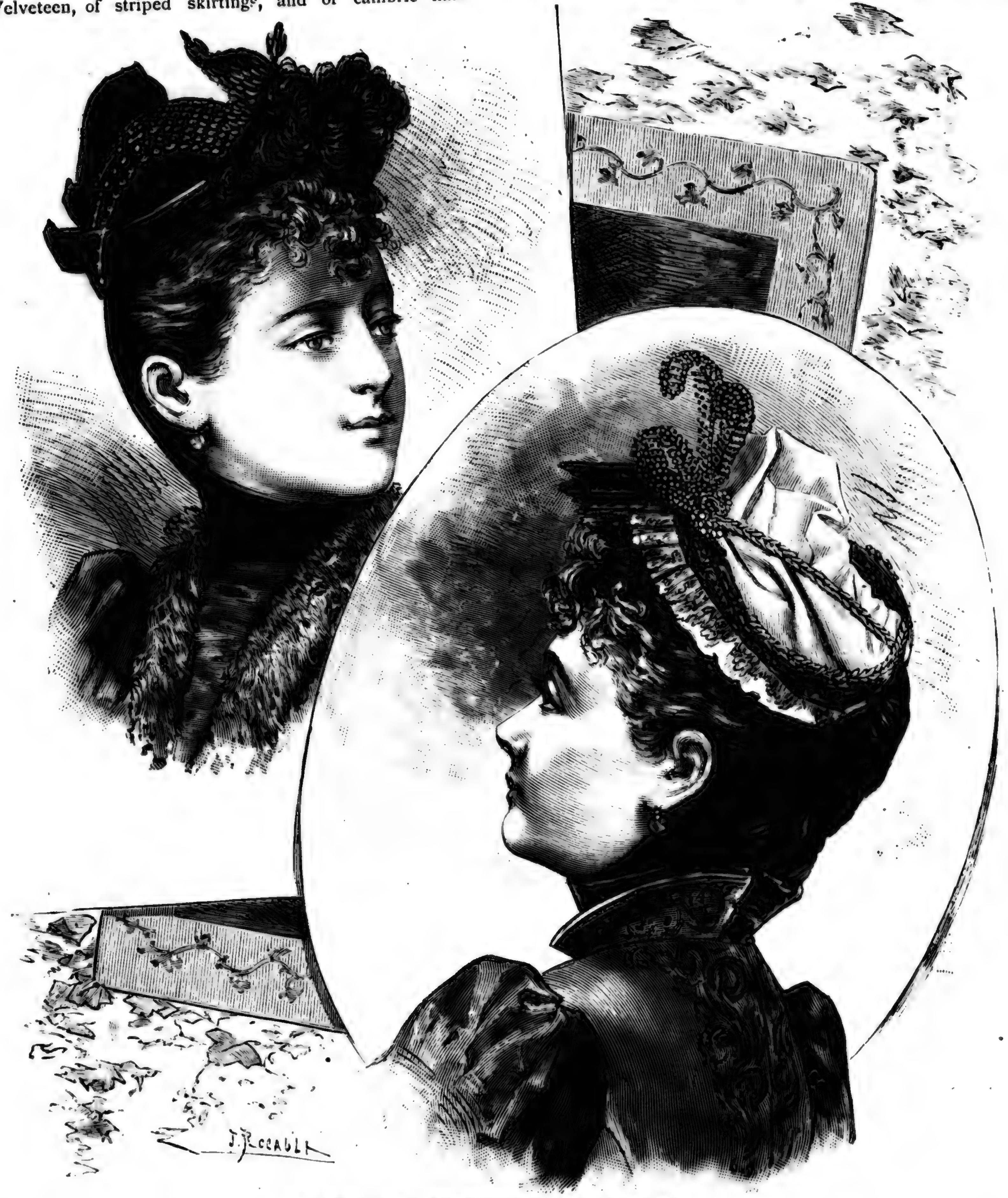
No. 59. THE PARABERE MANTLE.



No. 60. THE YOLANDE VISITE.

For Prices, etc., of Paper Models and Flat Patterns, see end of DESCRIPTIONS.

makes, including Barker & Moody's unrivalled flannels, scarlet flannels of many qualities, still more numerous patterns of coloured shirting flannels, Lanura flannels, plain and figured, and some capital patterns of coloured Molletons for dressing-gowns at 1s. 4d. and 2s. 2d. per yard. Patterns of the "Queen Anne" Velveteen, of striped skirtings, and of cambric handkerchiefs are also sent, and, although I have not space to describe these, ladies who indulge in the pleasant occupation of "fireside shopping," provided for them by Mr. Brockbank, will find these also good, useful, and strictly moderate in price.

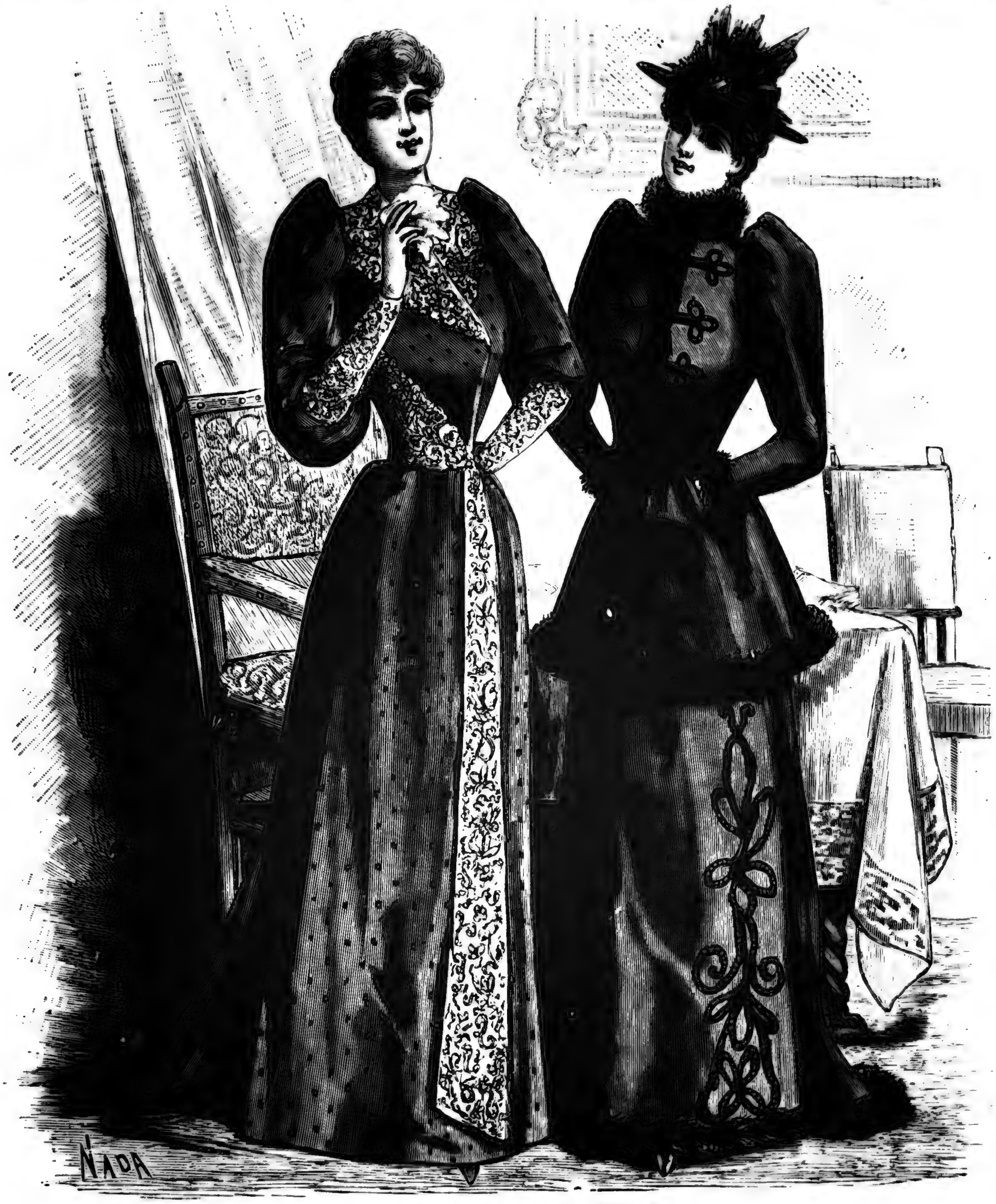


Nos. 61 and 62. Fashionable Visiting Chapeaux.

At last we are provided with a pocket knife that can be opened at a touch, without hurting our fingers, breaking our nails, or spoiling our gloves. This "happy thought" is the Automatic "Wilzin" Knife, supplied by Messrs. E. Yorke & Co., of 54, Irving Street, Birmingham. It differs very little from an ordinary pocket knife, except that there is a small projection at each end; by pressing either of these projections in a certain direction, the blade connected with it is made to spring partly up, and can then easily be fully opened. The mechanism is perfectly simple, and, when closed, the blades are secured by the spring, which locks them in. The "Wilzin" knives are very well made and finished, there are no sharp edges or corners to wear holes in the pocket, and they are made of the best Sheffield steel, with handles of nickel silver, pearl, bone, tortoiseshell, etc. The prices vary with the metal or other material of the handle; a very useful knife, in nickel silver, may be had for 4s. 6d., post free, and no one who has once used one of these newly invented knives will be willing to encounter again the many trials of the ordinary knife, with its blades that are either too stiff or too slack, and are troublesome to open in either case.

Another invention that will have many charms for people who are, as I too often am, the victims of the industrious pickpocket, is Woodsford's Patent Lock Pocket, in other words, a pocket, of which the opening is closed by a spring, easily opened by the wearer of the pocket, but happily a sealed mystery to the most expert pickpocket. Some such protection was becoming more and more necessary, for pocket picking has been on the increase of late, and a safe place in which to carry one's purse was really difficult to find although so very desirable.

The Lock Pockets provide us with this security, for they are made in various ways adapted to a diversity of garments. The same little flat pockets that are adapted for gentlemen's waistcoats are equally suitable for ladies' jackets, and when the spring is closed the pocket can scarcely be distinguished from a seam, the lock being small, flat, and entirely concealed by the cloth. A safer place



No. 63. Reception and Visiting Dresses.
For Prices, etc., of Paper Models and Flat Patterns, see end of Descriptions.

for carrying a purse could not be wished for. The lock has also been adapted to ladies' skirt pockets with very excellent results, for not only are the contents of the pocket perfectly safe, but instead of a gaping opening, there is nothing to be seen but an apparent seam in the skirt. The spring, by means of which the pocket is locked, lies close up at the waist, at the top of the opening; to close it a little pressure on the lower part of the spring is all that is required; in either case a mere touch, properly directed, will open or close the pocket. The pocket is sewn into the dress-skirt in the ordinary way, and the spring is carefully covered, so that it cannot injure the dress nor can it be cut away, this having also been guarded against.

There are at present no laws that protect us against adulterated soaps, their operations extend only to articles of food and medicines, and consequently, the soap we buy may be pure, but is more likely to be either "watered," "sugared," "silicated," or otherwise adulterated. Dr. Brown, the editor of the *Hospital Gazette*, in a lecture recently delivered before an audience partly composed of soap makers, gave some particulars of the ingredients used in the manufacture of soap that were more interesting than pleasing. Some soaps, it appears, are nearly one-half water, others are one-third sugar; some transparent soaps are made with resin and contain a lot of sugar; many soaps are caustic with alkalies, and a great number are made of rancid fat and then highly perfumed to disguise the smell of the impure fat. These revelations, and others which are still worse, and which I spare my readers, are calculated to make one shudder at the mere thought of using soap; but, fortunately, the lecturer found one kind to praise, and this was the Vinolia Soap, which he pronounced to be of the highest class, and embodying all the modern improvements of milling, superfatting, etc. A motion, made at the end of the discussion, to legislate the manufacture and sale of soap, was carried by a small majority, and, in time, we may hope that we shall be protected against "Thames mud" soap as we are against "Thames mud" butter, that is to say we can buy it if we like, but we shall be fully warned that it is not pure soap.

Ladies who wear those comfortable under-garments, combinations, will be delighted with those supplied by the Sanitary Hosiery Company, of Nottingham. They are made of pure, natural wool, and are beautifully warm and soft, not too thick for comfort and elegance but sufficiently so to ensure absolute protection from cold; the combinations, high-necked and with short sleeves, cost only 8s., with long sleeves 8s. 6d.; they are well-shaped and very neatly finished off, and the most sensitive skins could not possibly be disagreeably affected by them. Combinations are also supplied in white merino at 6s., and under-garments of various kinds for ladies' wear may be had in the natural wool at very moderate prices, the goods being supplied direct from the factory. I strongly recommend these warm combinations to chilly people.

Some remarkably cheap Dress and Mantle Cloths are supplied by the North of England Manufacturing Company, of Leeds; the dress materials, under the general name of "Katrine," comprise a number of different fabrics, varying in texture and in price, but of uniformly good value. The cheapest of these fabrics is a diagonal with coloured flecked hair-lines, costing only 7s. 6d. for the length of 12 yards, single width; the Serge Katrine Dress, at 8s. the dress length, is a very durable material in a good range of dark colours; The Scotia, the Welsh, and the Check Katrine Dresses are all checked fabrics, costing 8s. 6d. the dress length; a pretty Flake Cloth is but 9s. 6d., and at 10s. 6d. I find some capital striped and checked homespuns (these are 50 inches wide), and some Meltons in a great variety of colours that deserve their name of "Popular." The Kyrle Cloth at 11s. 6d. is stylish, but ladies who prefer plain fabrics will like the tweed-like Favourite Katrine Dress at 12s., the Superfine Serges at 12s. 6d., the excellent All-Wool Dress at 13s. 6d., the Superfine Katrine Dress at 15s. 6d., and the Superfine All-Wool Dress at 17s. 6d. The length, whether the width be single or double, is always amply sufficient for an ordinary costume, and in all cases, when three dress lengths are ordered of the same material, a considerable reduction is made in the price. The materials are all manufactured by the North of England Manufacturing Company, and the prices charged are wholesale.

The mantle cloths of the same firm are also of good quality, and comprise the superfine Katrine Mantle Cloth, at 3s. 6d. per yard, fifty-four inches wide, which can be had plain, striped, or curled, and some Pure Wool Mantlings, at 5s. per yard, in a variety of colours, checked with double flake lines in a lighter shade. The Katrine Ulster or Mantle at 6s. 6d., is a remarkably cheap vêtement, made of fancy cloth, in various colourings.

In Mr. Mason's advertisement, in this journal, will be found some exquisite winter toilet necessaries, prepared from cucumber juice. Crême Froide aux Concombres is made from the pulp of perfectly ripe cucumbers, and is a great preserver and whitener of the skin, preventing wrinkles. It is pleasant in use, softening the hands considerably. Its price ranges from 3s. 6d. to 10s. per pot, according to size. The face, neck, hands, &c., require to be washed in soft warm water previous to using the Crême.

Emulsine of Cucumbers is one of Dr. Anna Kingsford's famous preparations. The thin emulsine is best adapted for whitening and cooling the skin, the thick for softening and preventing roughness of the skin in winter. The emollient and whitening properties of cucumber juice are well known. The bottles of Emulsine are 3s. 6d. each, and full directions for use are given with each bottle.

There are plenty of things to find fault with in the present day, but at least Cadbury's Chocolate is not one of them; whether we prefer the chocolate pure in the form of cakes, as delicious creams and bonbons, as dainty caramels, as tiny tablets (fastened up in minute stamped envelopes), or in any other of the many tempting forms in which it is presented to us, it is always equally pure, wholesome, and delicious. For presentation, the chocolate bonbons are packed in fascinating boxes of many kinds, great taste being evinced in the decoration of these, and in the arrangement of the bonbons inside; so great, indeed, that if the chocolates were less good, one would be loth to disturb such symmetry and beauty. But as the chocolates are undeniably first-rate, the admiration of symmetry is never very long lived, and the delicacies disappear!

Cadbury's Cocoa has the same essential quality of being perfectly pure and free from ingredients which, even when not injurious, have no business to be present in cocoa. As a beverage it is too well known and valued to need further recommendation, but there are still many nurseries in which it might be more largely used with advantage. Children infinitely prefer it to the ordinary milk-and-water or very weak tea of the nursery breakfast table, and it is far more nourishing and wholesome than either of these. Servants, as a rule, also greatly enjoy a cup of hot cocoa before going to bed, especially on cold nights, and so inexpensive a luxury as this might surely be allowed in all households without greatly increasing the budget. Cadbury's Cocoa is so easily prepared, and so pleasant and nutritious, that it is a general favourite.

The extraordinary demand for antique lace in Paris has led Englishwomen to search for these charming souvenirs of the 16th and 17th centuries, as well as to create an unlooked-for demand for the reproductions of Spanish and Venetian Point Laces, which industry seldom languishes, in spite of the variations of Fashion's whims and fancies. When the late Mrs. Treadwin, of Exeter, first taught the Devonshire lasses the use of the needle, in conjunction with that of the pillow, she little thought the inestimable boon her Lace Schools would prove to her native county. Now that good Honiton lace has become rare, lace workers will be amply employed, but the difficulty of teaching lace making to the new generation is more than doubled on account of the amount of time obliged to be given up to educational work. Happily for Devon the Lace Schools are still in operation, under the trained care of Mrs. Treadwin's successor, Miss Herbert, who continues Mrs. Treadwin's lace manufacture, and also enjoys the same patronage and confidence as did Mrs. Treadwin herself, for Miss Herbert has been sole manager for the last twenty years, and purchased the business some years since. The lace making, cleaning, and mending goes on as before, and as before still under the name of Treadwin, at 5, Cathedral Yard. The workers copy point lace stitch for stitch, and the copy cannot be distinguished from the original, save by the aid of the microscope, so wonderful are these reproductions. Laces are reproduced to match any point, and most useful it is to be able to have the complete garniture for a dress made in "old point," and yet in the form and style demanded by the present fashion.

Lace cleaning and lace mending and restoring is far less expensive than is generally supposed, while the delicate process is carried on with scrupulous care by well-trained hands, and "rags" of lace are returned to their delighted owner as *good as new*!

THE SILKWORM.

CADBURY'S

COCOA

ABSOLUTELY PURE, THEREFORE BEST.

SOMETHING NEW FOR LADIES.

In compliance with Suggestions from the Medical and Nursing Professions, the Patentees of Southall's Sanitary Towels are now manufacturing a new Medium Towel at One Shilling and Sixpence per dozen, the series, instead of numbers, being now in sizes, as follows:—

Size 1.—1/- per packet of 12 Towels.
Size 2.—(The New Towel) 1/6 per packet of 12 Towels.
Size 3.—2/- per packet of 12 Towels.
Size 4.—2/9 per packet of 12 Towels.

For SAMPLE PACKETS write to the LADY MANAGER, 17, Bull Street, Birmingham, Post Free, 1/3, 1/9, 2/3 and 3/2.

Manufacturers and Patentees—

SOUTHALL, BROS. & BARCLAY, BIRMINGHAM.

May be obtained from Ladies' Outfitters throughout the World.

SAVES WASHING.

By Special Warrants of Appointment to H.M. the Queen, H.I.M. the Empress Frederick & H.R.H. the Princess of Wales.

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ANY LENGTH SOLD.

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WINTER FASHIONS IN HIGH-CLASS

Art Fabrics

FOR LADIES, &c. | **WINTER, 1890.**

Egerton Burnett's NEW PATTERN BOOKS, comprise an exceedingly large variety and choice assortment of Specialties for Ladies, Children, and Gentlemen to suit all Purses and all Climates. Sent for inspection, Post Free to any Address. Egerton Burnett's Royal Serges and other Pure Wool Fabrics, Fashionable Materials for Refined Dress in entirely New and Artistic Designs and High-class Weavings. Admirable Wearing Qualities. High-class Washing Materials, &c.

The Special intensity of the Fast Dye used in the manufacture of my Royal Navy Serges prevents them from turning a bad color by exposure to the Sun or Salt Water.

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Address:—EGERTON BURNETT, ROYAL SERGE WAREHOUSE, **Wellington. Somerset, England.**

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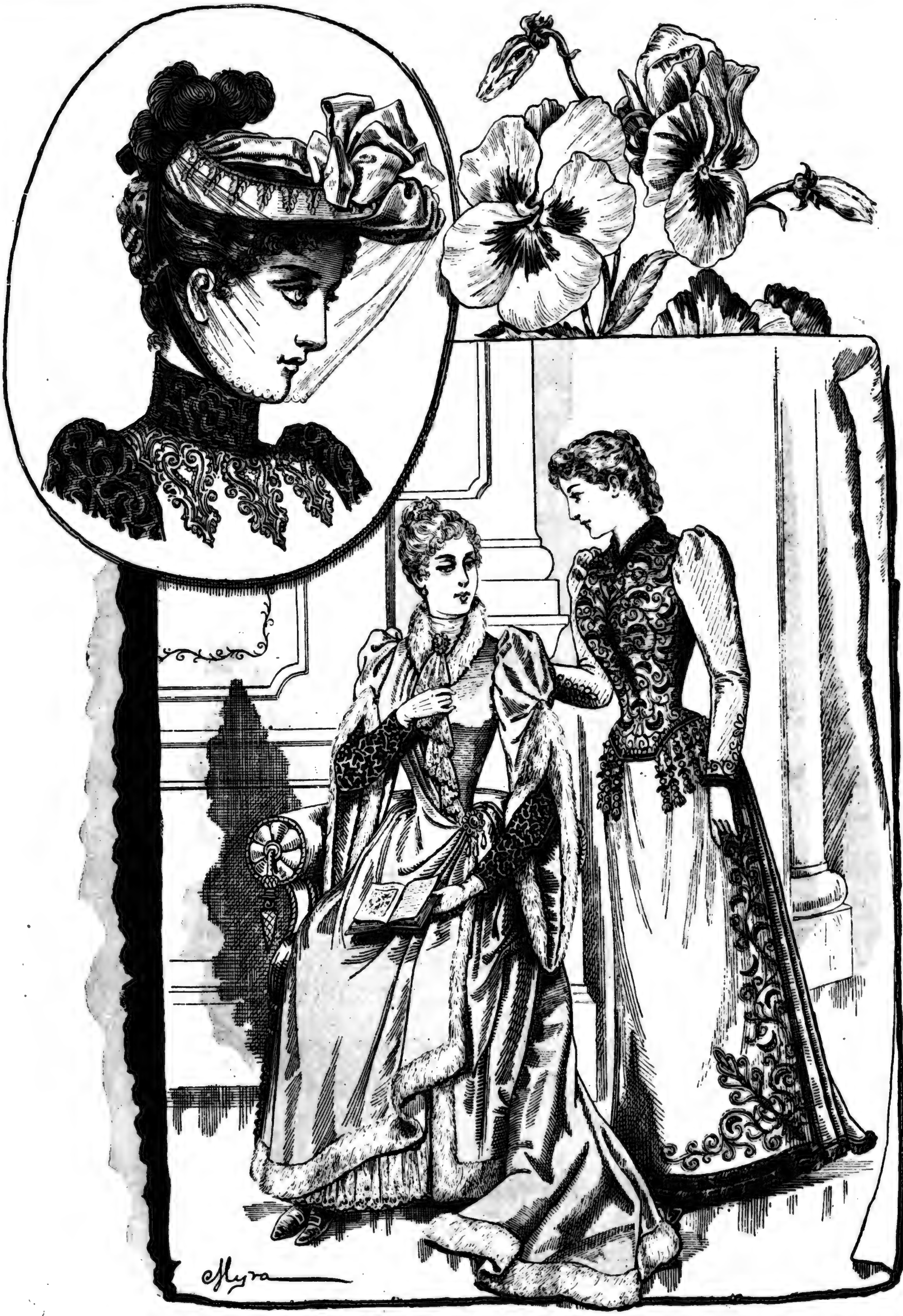

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"FOR EVER AND EVER."

BY FLORENCE MARRYAT,

Author of "Love's Conflict," "Too Good for Him," etc., etc.

CHAPTER I.—*Continued.*

BUT a year afterwards one of the few influential friends that Captain Wardlaw had managed to keep, having offered to give him a commission for his son, the kindness was accepted at once—for Leofric Temple; the excuse given being that John had already decided to make painting his pursuit and means of livelihood. The true reason, however, was that although Mrs. Wardlaw possessed no real influence over her husband, she had sufficient power, chiefly by an incessant whine, greatly to annoy him; and against her importunities for the commission to be given to Leofric the representations of the unfairness of the proceedings on the part of his son had no effect. Added to which, Captain Wardlaw had always most unnaturally indulged Leofric Temple over his own children, and seemed almost to have grown to think with his wife that the young man could do no wrong. Therefore, the commission was accepted in Leofric's name, and John, strangling his indignation as best he might, once more turned his attention to his painting, and tried to forget that he had ever entertained any other views for himself. In his art he bid fair to excel, and he loved it as men love their work when they have nothing else whereon to expend their affections. Yet there was one creature who cared for John Wardlaw, and was cared for by him in return, and that was his sister Alice, now a great hoydenish girl of fourteen, who, though she called both the young men brothers, never thought but of one as such.

It was the month of May, and John Wardlaw stood in the room which he had fitted up as an atelier for himself. The house in which they lived was a strangely old-fashioned one. It was built close upon the public road, yet raised high above it, and fronted by a paved pathway, and a row of lime trees cut off square at the top. Outside these again were fixed at intervals green posts connected by chains (on which the school children were for ever swinging), and the house itself was reached from the highway by a few rough steps sunk into the bank. Part of it was said to have once been a chapel, and the room in which John Wardlaw painted bore out the statement, being low and long, supported by pillars in the centre, and the whole of one side of it composed of glass windows, which said windows were a source of great misery to the young artist, who could not shut out the light any way, and complained piteously of the bad effect it had upon his painting. However, Mrs. Wardlaw was positive in not being able to spare him any room in the house except this one, which opened on the garden, and was nearly useless for general purposes in winter, and therefore her step-son had to make the best of it.

If Leofric Temple had taken to painting as a pursuit, perhaps the case would have been widely different. John Wardlaw, therefore, stood before his easel in his own room, regarding the canvas upon which he was then occupied with a look upon his face combining the fond maternal expression with which painters are wont to regard the progress of their own productions, with that assumption of keen judgment which tyros in the art are prone to wear. Why, as a rule, are painters more egotistical than any other artists? Musicians are generally very conceited; the literati, when they get upon the subject of their own books, simply a nuisance; but painters, added to both these human weaknesses, are invariably afflicted with the notion that their efforts are unappreciated by the world, and that the present generation have not been gifted with a keen eye for colour. You may meet a singer who gives himself great airs, and an author who romances largely on the subject of the sums he receives for his MSS.; but you will never find a painter who will acknowledge that his work has been properly esteemed, or who does not think, however well he may have been paid for his picture, that he ought not to have received a great deal more. Perhaps it is because their pictures grow too dear to them, having progressed day after day from a faint outline to a finishing point beneath their eyes, that it is so hard to let them go, never to return again, when they are done. Anyhow it is the rule, let the exceptions be where they may, and my hero promised to belong to the majority.

He had already learned a pleasant quantity of artistic slang from his master and his master's pupils at Maidstone, and was rather given to introduce the subjects of "warmth" and "colour," "foreground" and "distance" in his ordinary conversation; to talk of the handling of this subject being "tender," and the touches of that one "crude," rather more perhaps than was quite intelligible to the inartistic listener, but otherwise he was not more egotistical than the rest of us.

As he stands before his easel, brush and palette in hand, it would be difficult to recognise in him the little sickly boy that Althea Wardlaw held watch over with so many trembling fears for the short time she was permitted to do so. The principal part in this drama of life is allotted to him, therefore it will not be thought too much perhaps if a page is devoted to the description of his personal appearance.

In stature he was very tall, six feet at the least, and a little over, and his framework was largely built, as was made still more apparent by his extreme thinness—the result, partly of youth, and partly of constitutional delicacy.

He still possessed the grey-blue eyes of his childhood, but they had lost their innocent, shrinking look, and were now rather moderately-sized and deep-set, with a sweet gravity in them, not unlike the quiet glances of his dead mother. His hair was of a sunny brown, but the soft beard and moustaches which were already commencing to overshadow his tenderly curved mouth were of a much lighter hue; his nose was perhaps the handsomest feature he possessed, but owing to the thinness of his face most people thought it rather large. It was a high nose, inclining to the Roman, with finely cut nostrils, and accorded well with the habitual gravity of his expression, forming a great contrast to that of his half-brother, which was short and straight, with its tip carried well in the air. But the sadness of John Wardlaw's expression was not entirely the reflection of his thoughts. It was more a trick caught from the manner in which he had been brought up, and which had afforded him little opportunity for learning how to laugh. He was never very hilarious, perhaps, but he had the capabilities for making himself happy as strongly marked as any other man. He and his mother's son, Leofric Temple, had finished their education together at a Grammar School at Maidstone, and since John had returned home and become emancipated, by right of years, from his father's heavy yoke, he had not been unhappy. He and Captain Wardlaw seldom had anything to say to one another now; if a dispute arose between them, the son's indomitable firmness invariably carried the day. For here we come to John Wardlaw's great failing: when he had once made up his mind that a thing should be, he became as obstinate as a mule until it was accomplished. Left to himself he was generous to a fault; considerate of others, and tender-hearted as a woman; but his spirit of opposition once roused by fancied injustice, and his was as difficult a nature to deal with as England ever produced.

He had settled a question with his father, that morning, which he had long thought of proposing, and which was that he should take one hundred of his own money as an annual income, and go to London to study. His master at Maidstone confessed to an inability to teach him any further, and had long urged his pupil not to lose the opportunity whilst he was young of thoroughly grounding himself in the rules of his art under the hands of a first-rate painter. For John Wardlaw had genius, and the Maidstone master would have been even less competent to guide him than he was, if he had not perceived it. He had offered to furnish his pupil with introductions to some of the craft in London, and to direct him where he could be boarded and lodged by a friend of his own, who would put him in the way of doing everything he wished to do. And so our hero had made up his mind at last that he would go forth into the world and seek his fortune. He had lived now for many years without a murmur at Sutton Valence, working away at his painting with little sympathy from anyone, and debarred from most of the pleasures of young men of his age; whilst Leofric Temple was passing a gay life in Maidstone amongst his brother officers, running up constantly to town, the expenses of which journeys might be confidently affirmed to come out of John Wardlaw's pocket.

For his mother never failed to slip a five-pound note into Leofric's hand whenever he demanded it, and for such slips from so small an income some one, of course, was made to suffer. However, as John thought with a feeling of relief, there would be an end to that now, as far as he was concerned. The interview between the father and son had been so far satisfactory that it had been agreed between them that the latter should leave home whenever he thought fit to do so, and that Captain Wardlaw should still draw on him for fifty pounds a quarter as if it were his own.

"I don't say that I shall never want it," John had said on that occasion; "but as long as I can manage to do without it, you are perfectly welcome to its use," a clause which could scarcely be said to be unnecessary, as Captain Wardlaw was rather apt to ignore the fact of the money they lived on being more his son's than his own, and Mrs. Wardlaw to grumble if John brought home a new canvas, or set of brushes, as if the wherewithal to pay for his extravagances were all expected to come out of her pocket. But in resigning two-thirds of an income which he might justly have claimed and spent on his own devices, John Wardlaw did not appear to think that he had done a very generous act; on the contrary, he would have thought meanly of himself if he could have found it in his heart to take entirely away from his father the money which, had his poor mother lived, he would not have called his.

So, although not free from faults, yet a very fine specimen of a young Englishman, both in mind and appearance, John Wardlaw stood (for the third time be it remarked) before his easel one afternoon in the early part of the month of May, critically examining his performance with his head bent on one side. The picture on the canvas before him was an original composition, and rather a remarkable one. The background was the representation of a prison-cell, on one side of which, and very high up in the stone wall, was a small barred window, through which a bright ray of sunlight was streaming downwards, forming a natural glory about the head of a young, fair girl, who, kneeling at the rough pallet-bed with her hands clasped in prayer, was gazing upward at the glimpse of heaven revealed through the prison bars.

At her feet, and grovelling on the floor, was the figure of another woman, of which only one rounded arm and part of the dark beauty of the face were revealed, with wonderful masses of rich brown hair

(The Fiction Supplement will be given every month, and can be detached by simply straightening the wire staples and lifting up.)

lying about her shoulders, and who had, apparently in her fall, overturned a pitcher which lay smashed beside her, and crushed some lilies which had dropped from the bosom of her kneeling companion. The composition was exceedingly good, the touches, for so young a hand, vigorous and masterly, and the various colours most harmoniously blended. As the young artist contemplated his work, a smile, in which it was difficult to conceal the self-satisfaction which he felt, stole over his features, and one of his models could not resist starting up from her position and coming to look over his shoulder.

"Oh! Mr. Wardlaw, it's really lovely—you couldn't have done it better."

"I think it is tolerable," he replied with grave satisfaction; "but if so, its success is all due to you, Miss Stuart, and to Winifred there, for having sat so often and so patiently to suit the convenience of my awkward brush."

"Oh! never mind *me*, Mr. John," exclaimed the other model; and "I'm sure you are very welcome," dropped from the lips of the young lady who had spoken to him before.

They were both, in their way, very lovely types of early womanhood, and well worthy the thanks of any artist whom they honoured by a sitting—so worthy, indeed, that the description of their several charms demands something better than the fag-end of a chapter, and will be found sufficient to engross the whole interest of a fresh one to itself.

CHAPTER II.

JOHN WARDLAW'S MODELS.

True to her nature, unto virtue true,
Begirt with guardian friends, the maiden grew—
Grew into glorious womanhood, a thing
That seemed o'ershadowed by an angel's wing.
T. C. PRINCE.

FIRST, let me introduce you to my heroine Henrietta Stuart. She it was who had sat as a model for the fallen woman; and if the dark patrician beauty of her face had not told you how high her rank stood above that of the girl whose fair loveliness was reflected in the kneeling figure on the canvas, the luxurious appointments of her dress, and the costliness of everything about her, would have revealed the fact. In two words she was the only child and heiress of the Rev. Henry Stuart, the rector of Sutton Valence and some half-dozen surrounding villages; but the lowliest-born maid in all her father's parishes could not have conducted herself with more utter freedom from pride, or consciousness of wealth, than did Henrietta Stuart.

Accustomed from her infancy to every luxury that money could procure, she thought no more of them than the cottage child does of his daily bread, and what was more remarkable, never appeared to feel the want of them in other people's houses; except, indeed when she saw the very poor in need of actual necessaries, and then even Mr. Stuart, generous as he was himself, had been heard to say that "Pussy," as he fondly called his daughter, seemed to imagine that his purse contained no end. In person she was tall and slight, but as she had only just completed her eighteenth year, her figure could scarcely be said to be matured; her complexion was of a healthy brown, with a wonderful under-lying tint of damask in it, which came and went upon the least emotion, and accorded well with her hair, which was dark and luxuriant, and had bright golden tips, and threads of the same colour showing here and there like gleams of sunlight amongst its natural waves. And, added to these, she was the possessor of a pair of dark grey eyes, generally radiant with light, and fringed with long black lashes; a delicate piquante nose of no particular denomination; and the scarlet pouting lips which are so seldom seen except with characteristics like her own. Taken altogether, she was wonderfully pretty, although perhaps the style of her beauty cannot claim a higher panegyric. At the present moment, as she stood looking at John Wardlaw's picture, with all her golden-brown hair loose about her shoulders, she looked something more than pretty, she was enchanting. But his eyes were fixed upon his canvas alone.

As she contemplated it over his shoulder, the careless disregard of luxury, already noticed in her was visible enough.

She had thrown herself upon the ground, in the attitude allotted to her, in the most delicate of spring dresses, and now viewed the costly lace about her throat and wrists, all ruffled by the contact, without a particle of regret.

Just in the same manmer as, when she first came in, she had tossed her hat with its scarlet plumes upon the floor, and her velvet cloak upon the top of it, in her haste to disencumber herself of her walking attire; whilst her pretty fellow-model had looked on in the greatest astonishment.

Poor little Winifred Balchin would have cried sadly if anyone had treated her best Sunday dress of blue coburg in the same unceremonious manner; but although Henrietta Stuart threw about her own things from sheer want of any necessity to take care of them, she would never have served the blue coburg so, for the reason why there appeared no ostentatious vulgarity in her careless disregard of her own wealth was, because she invariably treated the possessions of other people as if they were worthy of being such. But Winifred Balchin was not supposed to know the fact, although all Sutton Valence agreed in the opinion that the "rector's young lady was not a bit high;" and so she opened her big blue eyes as wide as they were capable of doing, which was not a little.

She was a lovely creature, this last-named girl, and had often sat to "Master John" as a model before,—a model far more perhaps to the taste of most men than the young lady we have just described. She was one of the village maids of Sutton Valence, the daughter of the parish clerk and sexton, who, being motherless, found it rather rough work at home, with only six brothers and her father to keep her company, and was glad to be employed occasionally by the day, to do needlework for such ladies as Mrs. Stuart and Mrs. Wardlaw.

She was just sixteen years old, and her face had lost none of the innocent, confiding look of childhood. Indeed, it was a face that would look innocent to the very last, whatever it passed through.

She had tender, liquid eyes of the purest blue, a small straight nose, and a baby mouth, with open dewy lips and a retreating dimpled chin which told tales of a weak, uncertain disposition. Indeed, pretty little Winifred Balchin was altogether too pink and dimpled to be very wise.

But her chief attraction, perhaps, lay in her hair, which was of a very remarkable colour, and rather challenges the power of description. It could not be called flaxen, for that would be too pale; nor golden, for that would be too bright; and yet it was a bright hair too. I cannot describe it better than by comparing it to the deepest shade of silkworm's silk, or to the colour generally known as dead gold. Like it, Winifred's hair was of an unmitigated yellow, like it, was soft, unelastic, and without a particle of gloss. Her head always looked as if it had just been washed, and escaped tangles of the light fluffy mass were generally hanging over her forehead and about her eyes. Very charming it was to the touch and view, very artistic and very picturesque, but the ladies who employed her had been heard to say sometimes that they wished Winifred Balchin would do something to make her hair lie down a little smoother. Yet in a painter's studio it was very much in character and place.

She was a modest, shy girl, very small in figure, and, for her class in life, gracefully built. As she had sat beside Miss Stuart day after day, taking part in the accomplishment of John Wardlaw's picture, she had never ventured one uncalled-for remark; and even when spoken to by either of the party, the blushes which struggled with her reply were almost painful to witness. On the morning in question, Alice Wardlaw was also seated in her brother's room. Indeed she was always there, for propriety's sake, when Miss Stuart was present; for, as Mrs. Wardlaw had remarked, "If the rector was so blind as not to see it, *she* didn't consider it proper for young ladies to sit perfectly alone with gentlemen in their painting-rooms, whether the excuse made was this, that, or the other." But as Henrietta Stuart and John Wardlaw had been intimate with one another for the last six years, perhaps the rector might have been forgiven for trusting his daughter for an hour or two alone with her old playmate, when there was so good a plea for the outrage propriety suffered in the act.

"What are you going to call it, Mr. Wardlaw?" asked Henrietta Stuart, after a few minutes of silence had elapsed,

It was a remarkable thing that although, in the early days when they had first met, these two had always been "Jack" and "Pussy" to one another, of late years, since they had attained the dignity of man and woman, they had, almost unconsciously to themselves, and certainly without any collusion, dropped the more familiar appellations, and come to call each other "Miss Stuart" and "Mr. Wardlaw" alone.

"I scarcely know," he answered, smiling; "I have thought so little of it. 'In prison, and ye visited me,' was the first idea I had on the subject."

"I don't think you could improve upon it," she said. "The fallen woman is supposed to be condemned for murder, is she not?"

"Yes; or in fear of condemnation for child-murder," he replied, colouring sensitively. "You see the broken pitcher and the lilies—I intended them to be emblematical." As he spoke, Winifred Balchin advanced towards him with a bunch of small white lilies in her hand. They were hothouse flowers which Henrietta Stuart had brought that morning for the purpose; for the lilies in the bosom of the kneeling figure, and trampled beneath the fallen figure, had waited to be painted until her gardener could provide them. Now, as Winifred approached, she held out the flowers to the young lady as their rightful owner, with a timid blush upon her cheek: "I was nearly forgetting them altogether, miss, and going away with them pinned in my dress." For the last sitting was over, and the artist had graciously given his models leave to quit.

"Pray keep them, Winifred; they looked a great deal too pretty there to be disturbed. I assure you I have no need of them, if Mr. Wardlaw has finished painting them, that is to say."

Mr. Wardlaw had quite finished painting them, and therefore Winifred, with a face of crimson commenced replacing them in the front of her cotton dress.

"There's Leo," said Alice Wardlaw, as the hall-door slammed, and a man's step was heard to enter the drawing-room on the other side of the house. But as Mr. Leofric Temple walked in from Maidstone almost every day, the event was not unusual, and no one volunteered a further remark upon the subject.

Only if Winifred Balchin's face had been crimson before, no word in the English language would express the colour it became now, as she heard the footstep and the words, and continued making futile endeavours to refasten the bunch of lilies in her bosom.

"Can't you do it, Winifred?" exclaimed Alice, who was young, and disregarded all differences of station; "let me do it for you. Why, how your hands tremble!"

"You are tired, Winifred," said John Wardlaw, suddenly roused to a sense of what is due to hospitality; "wait a moment, I will fetch you a glass of wine," and he left the room for the purpose, as he spoke.

But the girl would not wait for the wine, nor even for the cake, which Alice whispered her was "such a jolly one." Before John Wardlaw could return, she was flown.

"Let me go, Miss Alice, please; father wants me, I know, and it must be near upon our tea-time. I can't wait, indeed. I don't want any wine, thank Mr. John all the same;" and hurriedly reassuming her shawl and bonnet, with a curtsey to Miss Stuart, and her flowers in her bosom, Winifred Balchin was through the garden, and half-way down the village street, before John Wardlaw returned with the refreshment he had gone to fetch her. But Henrietta Stuart accepted the attention instead, and Alice had no objection to cake, and so the trio sat down and commenced talking over it together.

"If this picture had been done in time, would you have sent it to the Academy, Mr. Wardlaw?"

John Wardlaw burst into such a fit of merriment that Henrietta Stuart was quite taken aback at the unusual effect her question had produced.

"Why do you laugh?" she said, half offended.

"At the idea of *my* being able to paint anything worthy of hanging at the Royal Academy. Miss Stuart, it *would* be presumption on my part to dream of it yet. No! When I have studied hard for some five years longer I may begin to think of it, not before. Then I hope I shall be better able to immortalise your features, and I shall ask you to sit to me again. But you will be a married lady, most likely, by that time, and your husband may not choose to hear of such a thing."

"No, I shan't," she rejoined, quickly.

"I should like to try and paint you in some other character," he said, musingly. "There is not enough seen of your face in this picture to do you justice. Don't you think Poe's lines, "For Annie," would be a capital subject, Miss Stuart?—the dead, impassive face lying on the pillow, and the earnest, living, loving one bent over it in prayer?"

"I don't know the poem you allude to," she said, with interest.

"And this verse for a motto," he went on, scarcely heeding her implied wish for further explanation—

"'Thank Heaven! the crisis—
The danger is past,
And the lingering illness,
Is over at last—
And the fever called "living"
Is conquered at last.'

It doesn't seem much as a quotation, but if you saw the whole poem you would take in the beauty of it. You must read it, Miss Stuart. I will look it up for you. So much may be made out of a mere idea—every word put into the mouth of the dead man should have its reflection in the face of the living woman as much as if she heard him speak them. I think your style of face would be just the thing. You have an immense amount of fire in you at times, and I fancy you could look intensely earnest if you chose. I could make your eyes assume just the expression that I want—a happy mixture of tenderness and despair, and a strange wondering desire to pierce the secrets of the life which lies beyond the grave. If I had the time, I should ask you to let me sketch it out; but I am afraid I shall not."

He had been commenting upon her face with the enthusiasm of the artist alone, who has just seized upon an idea which he thinks he can carry out; and she had looked so confused and blushed so deeply under his remarks that the sudden change in her features, as she heard his last words, was rendered the more apparent. But when she spoke, her words were quiet enough.

"What do you mean?" she said.

"Why, haven't you heard? No! but how should you hear, though—that I am off at last? My father and I only settled it definitely this morning: but now that it is settled, I am determined to lose no more time, and shall start next week to take up my abode in town. I have frittered away too many years down here already, Miss Stuart. I ought to have been studying in right earnest long ago. Then I might have had something better to produce by this time than that sketch," he added, pointing to the picture upon the easel.

She did not seem to have any comment to make upon his news; and Alice was the next questioner.

"Shall you live there always, Jack?"

"For ever and a day, I hope, Ally. But I shall often run down to old Sutton Valence, I hope, and have a peep at my little sister. Then, when I've got on, and made a home for myself, you'll come and keep house for me, won't you?"

"Yes, if you've not got a horrid wife by that time to interfere with me," said the girl, laughing.

His countenance suddenly fell.

"I don't think wives will be much in my line, child, or not just now, at all events. You will have the keys all to yourself, Ally; you need fear no rivalry."

At this juncture a tap from a stick, which made them all turn round, sounded on the glass window behind them. Miss Stuart rose at once, with an exclamation which sounded like relief. She had not spoken a word for the preceding ten minutes, and had been moving uneasily on her seat for at least half that space of time.

"It is my cousin," she said; "he promised to call for me." And then she commenced eagerly to reassume her walking attire, whilst John Wardlaw threw open the window and asked the new comer if he would not walk in.

But Mr. Martin Stuart declined the civility with thanks and a great amount of stammering. He was a pale, sickly-looking young man, of about the same age as John Wardlaw, fair and freckled and inoffensive withal, but without sufficient beauty to justify one in pronouncing him interesting. He would not come in, and he would ra-ra-ther not wait, as he had pr-pr-pr-promised his uncle they would join him at some particular point and walk home together. So Henrietta Stuart had no excuse for lingering, even had she desired it. Hurriedly she put on her things, hurriedly shook hands with her friends, and in another moment had joined her cousin in the garden. Only, as she passed the open window, John Wardlaw called out to her—

"I really think, now, Miss Stuart, that if you would be so very good as to spare me a couple of sittings, that I should have time to sketch that design of mine, and I could finish it up in London. I should really like to have it, for the sake of auld lang syne."

Then she promised that she would, still hurriedly and with an averted face; and, not waiting to accept her cousin's proffered arm, walked past him out of the garden gate. Almost as she did so, the door of the painting-room opened, to admit the form of Leofric Temple. Alice had already left it, at a summons from her mother.

The greeting between the half-brothers was not very cordial. The seeds of jealousy sown in his childhood had never quite been uprooted from the breast of John Wardlaw; whilst to Leofric Temple, the knowledge that his step-father's son saw through him as no other person did, was sufficient of itself to create a distance between the young men. Yet, in outward show, they both comported themselves like gentlemen.

To those who looked at the exterior only, Leofric Temple had certainly the advantage of his half-brother. But his large, clear blue eyes never stood the other's gaze for long, and there was an effeminacy in his bearing and stature, which was small and anything but muscular, that would not have permitted any impartial observer to hesitate if he were asked to decide which of the two was the man. He affected also a haw-haw style and general superiority, which was especially galling to a nature like John Wardlaw's; and which, when it was carried out with regard to his craft, and criticism on his performances, had caused him more than once to be obliged to remind Mr. Temple that he was not in his own house.

On the present occasion, Leofric had rather less swagger about him than usual, having received one or two lessons lately in the art of behaving himself, which he considered it expedient not to forget. His attention was ot once attracted to the picture on the easel.

"So you've finished this, Wardlaw? Ah! very good! How well you've caught the expression of little Balchin's face when she tries to look demure! But what does Pussy Stuart say to your making her play second fiddle? Not complimentary in you, is it?"

"I never thought once about the compliment," John Wardlaw answered, bluntly. "I only studied the general effect. The style of Henrietta Stuart's face is better suited to the character of the fallen woman than the other. It would be difficult to imagine anything like passion or energy in little Winny Balchin's innocent eyes."

"No?" said Mr. Temple, interrogatively; and a covert smile played about his features as he spoke. Such a smile as John Wardlaw hated to see there: it seemed to wish to imply so much more than was said.

Leofric went on.—

"But Pussy Stuart is very handsome?"

"She has a good expression," replied the other, quickly, "but here features are not a bit classical. She is all very well as a model in certain cases, but if I wanted real beauty of outline I should never dream of drawing after Henrietta Stuart."

He had spoken in rather a loud voice, and the door of the painting-room was standing wide open. As the last sentence fell from his lips, Miss Stuart herself reappeared on the threshold, blushing scarcely more deeply than he did himself, as he felt that she must have overheard his words. She had entered this time by the hall door, instead of through the garden gate.

"I—I—left my pocket handkerchief here, Mr. Wardlaw, and a roll of music. I have run back all the way from the church to fetch them. I mustn't stay a minute, because Martin and papa are waiting for me," and seizing her possessions, she beat a retreat by the same way that she had come.

"I shall walk back with her," exclaimed Leofric Temple, suddenly starting to his feet. "She's exceedingly pretty for a woman, whatever she may be for a picture," and he left the room to follow her, as he spoke.

As he did so, and John Wardlaw looked after him, something like a tinge of jealousy shot through his heart. Why hadn't he thought of escorting her to the church himself? She would have been pleased with the attention, and he might have given her some explanation of the words she had heard him utter. Though, perhaps, it was a case where an attempt at excuse would only make matters worse. And, after all, would Pussy care a rush what he thought about her, or did not think?

CHAPTER III.

THE RECTOR OF SUTTON VALENCE.

Yet had his aspect nothing of severe,
But such a face as pronounced him sincere;
Nothing reserved or sullen was to see,
But sweet regard and pleasing sanctity.
GOLDSMITH.

THE rector of Sutton Valence had promised to await with his nephew the return of his daughter from the Wardlaws in the pleasant churchyard which surrounded the village church, and which was flanked by a low stone wall, upon which the two men took their seats, and apparently resigned themselves to waiting and meditation. And there was plenty of scope for thought, too, in that quiet place and on that soft May evening, which was almost too mild to be called Spring. The new grass had sprouted on the graves and displaced the rank vegetation of winter; the lime trees were all dressed in the lightest and tenderest of green, and there was a continual chirping kept up in the air, broken every now and then by the sheep-bell in the meadows near at hand, and the bleat of the young lambs seeking their mothers in the flock. At one side of the churchyard, and just without its wall, stood the cottage of Balchin, the sexton and parish clerk, upon the window of which the setting sun was making a crimson glory, which encompassed also the curly head of young Benjemin Balchin, aged four, who was playing with stones in the front of his father's door, and put to shame the red light of the forge beyond, whence the ceaseless clink of hammers falling upon heated metal made a rude but pleasant music in the peaceful quiet air. But the rector saw none of these things: not that he was a man to overlook the beauties of the world we live in, but that at the present moment his mind and eyes were occupied with a matter of greater and sadder importance. He was looking at his nephew and adopted son, Martin Stuart, as he sat dangling his legs upon the low stone wall, sucking the end of his fragile cane the while, and staring into vacancy.

Would he ever be fit to fill the office of a clergyman for which he had been educated—or, indeed, to fill any office at all? That trick of stammering, to cure which every known means had been employed, but which seemed to grow worse every year, as his inherent delicacy of constitution manifested itself more fully—would it every permit him to follow any useful occupation on earth?

His uncle feared not.

Added to which, although of a very amiable disposition, he had not been gifted with qualities calculated to make him overcome the obstacles in his path, and shine in spite of everything; but he was the only child of the rector's only brother, and until all hope was past, he was resolved to leave no stone unturned which would enable him to take his place in the world as a man should do.

Although, if the great wish of his uncle's heart ever came to pass, Martin would have no real necessity to put his shoulder to the wheel.

A few words in this place relative to the past history of the Stuarts is almost necessary to make their present acts intelligible.

The Reverend Henry Stuart was the twin son of a Mr. Martin Stuart, a gentleman of great wealth and influence in his native county of Lincolnshire, and he and his brother Gerard had been known in their early days as two of the wildest men in the army to which they belonged. That the reputation they had gained was not uncalled for there is no doubt, for the fast men of their period are still given, when stories of strange feats and doings, till then unheard of, are going the round of the supper-table, to relate some of the pranks performed in the days gone by by the "mad Stuarts," which was the sobriquet by which the twin brothers were known from one end of the town to the other; and their prowess in softer passages of arms, and easy conquests amongst that sex to whom their handsome faces alone were a sign to surrender, made them no less popular than the records of their wilder feats, and the memories of duels fought across dinner-tables, and leaps taken across any width of water, or over any height of wall, on horses that to look at was enough for other men. But through all their madness and want of thought, when they had nearly broken their mother's heart by their conduct, and estranged their father from them, they each maintained one great affection, and that was their love for one another; it had been born with them, and grown with them, and even the devil himself appeared to have no power to root it out. It was a byword amongst their friends, a jest for their looser companions, and a ridicule for such as would have liked to see them parted; but high above all scorn or jesting, their mutual affection still rode securely at anchor, and was soon quoted as only another instance of their "madness" by such of their acquaintance as knew not what the term Affection means.

But the wildness of the twin brothers soon came to an end. Although old Mr. Stuart was such a rich man, his sons' pranks had been carried on more on credit than anything else; for knowing, perhaps, how it would be wasted, he had strictly refused to make them more than a limited allowance.

When the incensed condition of their father's feelings against them was at its highest, Gerard, to make matters better, took it into his head to marry a woman of low birth, and alienated his parents from him from that moment entirely.

The stoppage of his allowance, added to the pressure of debts already incurred, and the prospect of greater coming expenses, made poor Gerard Stuart turn desperate. He had always been rather inclined to drinking, and he soon took to it, notwithstanding all his brother's remonstrances, in real earnest; and before it had gone sufficiently far for notice to be taken of it by the military authorities, he had shot himself through the head whilst in a state of semi-intoxication.

The shock, on the first hearing, had nearly killed his brother also.

He had anticipated various misfortunes for his beloved Gerard, consequent upon his imprudent marriage, but he had never dreamt of anything half so horrible—so incredible as this.

It completely sobered him. He had been hovering on the brink of imprudences, if not of the same order, at least as great as that of his brother, but he never committed them.

He gave up play and drinking, and all the vicious pursuits of a town life, and having sold his commission, buried himself abroad, and when the days of his mourning were accomplished, and his grief for Gerard's death a little abated, he merged from his solitude, passed through college, and finally, from the force of conviction alone, took orders as a clergyman, and prepared to warn others against leading the life which had been his own.

In the meanwhile, his brother's widow having married some man more in her own class of life, and departed with him to Australia, had been quite willing to deliver up Gerard's son, a sickly little creature, called Martin after his grandfather, into his uncle's keeping, on condition that he relieved her and her second husband of all charge of his future living or education—in fact, that he adopted him as his own child. Henry Stuart was only too glad to accept the trust; and when, a few years after, he heard of the mother's death in Australia, he looked upon the boy as entirely his own. At this time he never doubted but that that share of his father's property which would have become Gerard's would come to little Martin at his grandfather's death But when the event occurred he proved to have been wrong in his conjecture. He had seen very little of his father since his brother's untimely end, for the old man, until the last, continued very inveterate against his dead son, and Henry could not submit to stand by and hear the memory he loved so much abused, consequently his visits to Lincolnshire had been few, and his interviews anything but confidential ones; therefore the reading of his father's will was as great a surprise to him as to anyone. By it (his mother having then been for some time dead) the whole of the property in lands, personal possession, and funds, was left to himself and the legitimate heirs of his body, and, in the event of his not marrying, it was to revert at his death to some charitable institution, of which the managers had been humbugging the old gentleman the last few months of his life. Not a word was mentioned about poor little Martin Stuart, although of his own name and blood; he might have starved for aught his grandfather would have cared, so unforgiving was the heart which he carried with him to the grave. At the first knowledge of the injustice done to his nephew, Henry Stuart had almost registered a vow that he would never marry, but allow the surplus interest of his wealth to accumulate, that he might have something to leave Martin when he died.

Almost, but not quite, which was very lucky, for vows are dangerous things to tamper with, and human nature is very frail; and before little disinherited Martin was four years old, Henry Stuart had met his "fate," proposed to her, and been accepted.

The engagement was not a long one; and then came marriage and his little daughter; and after that there was no more talk about saving. Indeed, with a child to inherit his wealth, Mr. Stuart felt that to put Martin out into the world was as much as he could do, without frustrating his own father's intentions towards her.

But hitherto his nephew had enjoyed all the same advantages as his child—even to the love of his wife, who being a gentle and sweet-tempered woman, had never made any difference between the caresses she lavished upon Henrietta and her husband's adopted son.

He had had the very best education; and if a handsome allowance would have done it, would have passed through college with credit. But despite of all, he still remained the same enfeebled, stammering, insignificant creature that he had been at the commencement of his career.

But as Henrietta advanced to womanhood, and no son appeared to dispute her heiress-ship with her, her father's thoughts took another turn. What if she should take a fancy to this amiable cousin of hers, who had been her playmate since she was a baby, and was always so ready and willing to do her a kindness? What if she should come to love him, and wish that he might make her his wife?

Martin was not the kind of man he had pictured to himself as a fit husband for his glorious young daughter; but then he was his own nephew, the son of his beloved Gerard, and had been defrauded out of his natural right by the very hand that had made Henrietta rich. Yet with all these good reasons to back so natural a desire, and that he and his wife both desired the union was indisputable, the good rector would yet heave a sigh when he thought of the possibility of its consummation, and wish, not that "Pussy" might turn her eyes in another direction, but that Martin was more worthy, in mind and appearance, of such a glance as Pussy's shining on him.

I have termed the rector "good," and some, recalling the description I have given of his former life, may cavil at the phrase, but if any man ever deserved so to be called, Henry Stuart at the present moment did.

There is an old saying, "the greater the sinner the greater the saint," which most people are apt to read as a sarcasm, instead of the truth it is intended to record. A man whose energies when misdirected are so great as to hurl him headlong, without count of cost, into all manner of riot and evil, will, when once turned into the right path by the force of his own reason, prove as powerful in keeping him there. Mr. Stuart had seen and mixed in the darkest phases of human life. When he abandoned them, it was because his eyes had been fully opened to their wrong, and his soul filled with horror at the contemplation of his own actions.

Thenceforward the tenor of his ways was as pure as it is possible for a mortal's to be; and whilst we are mortal there must be a limit even to purity.

Those who preach to us that the unbidden sins of the eyes and the desires are equivalent in the sight of Heaven to actual wrong, commit a great error themselves, and sorely damp the courage of those who are fighting perhaps daily with the flesh, the world, and the devil. A man who can bellow forth such a doctrine in the ears of a mass of creatures who have been created eager after sin, and utterly frail in temperament, is unfit to hold the office of teacher. If his own physical organisation is such that temptation has no power over him (and it is an incontrovertible fact that our constitutions have a great deal to do with our morality), he should still be able to sympathise with those who have not been fortunate enough to enter the world ready clothed in a suit af armour like his own. It is difficult to believe that some of the stern monitors of our Church whose features become set directly crime is mentioned, who have not one excuse to urge for frailty, and not one word of encouragement to give to the fallen, can ever have felt the promptings of the arch fiend themselves, coming in the guise of anything which was to their natures most dear. But Mr. Stuart had passed through the furnace himself, and could feel for the scorched and the scorching. No creature who ever went to him for advice or comfort felt the words of their wretched story die away upon their tongue at a look of surprise, or grievous displeasure, or utter incomprehensibility, on the part of their rector. The unhappy, the erring, and the tempted never met anything there but intense sympathy with and appreciation of their trials. And where it was likely to afford encouragement or to do good, Henry Stuart never hesitated in telling the tale of his former life, in order to convince the penitent guilty that it was not impossible to struggle out of the slough of despond and set their feet once more upon dry land. At home he was as changed as abroad. To his wife (who never would believe that he had ever been anything but the best of men) he was a tender husband; to his nephew, as we have already seen, almost a father; but his daughter Henrietta he idolised.

To a man who had been so very much of the earth, a fresh and innocent girl-child came almost as a gift too pure for him to call his own. From her birth he had regarded her as we look upon a white water-lily, or a wreath of snow, or anything else that seems to be too delicate, and fair, and fragile, to belong to this rough world.

And when she had passed the tender age of childhood, and developed into the woman that she was when we first meet her, she was still in her father's eyes as something set apart and standing alone; too sacred to be subjected to life's coarse usage; too cherished to undergo the trials and the sorrows that fall to the lot of all.

Something of the sort flashed through the rector's mind even now as he roused himself from the contemplation of his nephew with a sigh; and turning in the direction of the village, saw her retracing her steps slowly, and with downcast eyes, whilst Leofric Temple was walking by her side and bending over her. Mr. Stuart frowned and almost shuddered, as a contingency struck him, upon seeing the two together.

"Anyone but *him*," he thought quickly. "Better a head empty altogether than one filled with so much weak vanity and love of self. But it is not possible. Pussy has more sense. Her name, unfortunately, is too much gilt for me to expect to keep her free from annoyance; but after all I have no fear. I shall leave her to herself; and left to herself she will choose well." And, therefore, to prove to himself what complete confidence he had in his daughter's sense, the rector, after greeting Leofric Temple with cordiality, asked the young man if he would walk back to Castlemaine and dine with them; an invitation the immediate rejection of which gave Mr. Stuart so much pleasure, that it ought to have warned him not to build too much upon his own faith.

Leofric had made some murmured plea of previous engagements do duty for an excuse upon the occasion, upon which the rector inquired if he was about to return to Maidstone that night.

"No, sir, not till to-morrow morning, and perhaps I may extend my visit even then. You have heard, I suppose, that Wardlaw leaves us for town next week?"

The rector and his nephew had risen from their sitting posture at the approach of Miss Stuart, and the whole group were standing as they talked—

Henrietta, a little apart from the rest, leaning against the stem of one of the lime trees, with her hat and veil well over her eyes, was bearing down upon the stick of a parasol, the point of which she had buried in the ground, until it showed strong symptoms of breaking in two.

"Leaves Sutton Valence?—what, for good? Why, Pussy," continued the rector, as Leofric answered him with an affirmative nod, "you never told me that Jack Wardlaw was going up to London next week. Did he not tell you so to-day?"

"Yes, papa," she replied, quietly, "I heard it."

"Well, I should have thought it would have made more impression upon you, Puss, than that. You have not too many companions in Sutton. You'll miss your old friend John in your walks and rides, I'll venture to say. Is he very pleased at the idea, Temple?"

"Y-a-ss, I think he is; he always had strange tastes, you know, sir. He seems to think of nothing but painting."

"Devoted to it, eh?" said Mr. Stuart, pleasantly. "Well, a man should be devoted to his profession. I like to see it. John admires a painted beauty, I daresay, much better than a real one. That's just as it should be at his age, though I suppose the girls wouldn't thank me for disseminating such an opinion from the pulpit—eh, Pussy?"

"I'm sure I don't know, papa," she answered, languidly—so languidly, that it attracted her father's attention.

"Netta, darling, have you a headache?"

"No, papa, thank you; I'm quite well." And then she made an effort, and left off bending her parasol, and came forward and joined the group of men. Mr. Stuart continued to address Leofric Temple.

"Well, I admire your brother's energy—I do, indeed. We shall be exceedingly sorry to lose him, for he is one of the best young fellows I ever came across; but I admire his resolution all the same. There's nothing like energy, boys, you may take my word for that. A man may have genius for half-a-dozen things, but without energy to pursue them, he'll go to the wall. I like John—I really do. I heartily hope he may succeed; and I hope he'll come up and dine with us before he goes, that I may drink to his success. Tell him so, from me, Temple, will you?"

"Certainly, sir," replied Leofric, who had not quite drifted with the rector's enthusiasm on the subject of his half-brother; and then he made some excuse to break off the conversation, and Mr. Stuart let him go, and proceeded with his daughter and nephew in the direction of Castlemaine.

Leofric Temple's excuse to get away was false, of of course. He never said anything that was true, if he could possibly help it. But he had no intention of dining at Castlemaine that evening, and he was afraid if he lingered that he might be drawn into it.

He was also afraid that he might miss the sight of something that he liked better.

As he walked across the churchyard with an affected swagger, as if his sword for ever clanked upon the ground beside him, he raised his eyes more than once in the direction that the rector's party had taken, as if to make sure that they had really gone. Satisfied on this point, instead of passing the cottage of Balchin, the village clerk, at the same pace as he usually walked, he dawdled about its vicinity, whistling, until the pretty face of Winifred appeared, first at the latticed frame, and next at the open door.

"Don't stop, Mr. Leofric," she said, imploringly; "father will be home in next to no time."

"To-night, Winny," he said, "at the old place, at nine?"

"If I can," she answered, hurriedly; "but do go, Mr. Leofric. I'm so afraid of some of them coming back. You *know* I will, if I possibly can."

"Well, I shall expect you, little one, that's all," he said, carelessly, but with the air of a man who intended to be obeyed; and then he gave her a nod and passed onwards to his destination, whilst she kept her eyes fixed on his retreating figure until it was out of sight.

In the meanwhile, the Castlemaine party were moving along the high road. The path was not wide enough for three to walk abreast, and the rector urged his daughter to join her cousin.

"You and Martin trot on homewards, my darling, and leave the old man to take care of himself. I shall come in to time, somehow, you may be sure."

But Henrietta would not: pressing closely to her father's side, as she declaimed against leaving him, even to form an advance guard with Martin.

"I want to stop with you, father. I should like always to stop with you."

She spoke nervously, almost excitedly, with her flushed face averted from him, but her fond arms clasped firmly about his arm. Mr. Stuart laughed.

"That's all very well, my darling, but you won't say so for ever. There will come a time before long when you'll be glad enough to leave go of my old arm, and take a younger."

"Never, papa," she said, earnestly.

"Perhaps even Martin's," he continued, jestingly, "although he appears at a discount with you just now. You know who spoils you, Puss."

But the quick answer he expected to receive came not. Puss was unusually silent during the remainder of the walk, and the few innocent jokes her father attempted to make with her fell flat.

At dinner Mr. Stuart reverted to the subject of John Wardlaw's intended departure.

They called themselves "alone" that evening, though there were two curates dining at the table. The rector generally had a couple or so every day to dine with him. He was not one of those people who give largely to the poor, and consider eighty pounds a year sufficient remuneration for the services of a gentleman. Mr. Stuart's curates—and their name was legion—were well paid, and not overworked; for he considered it quite as great, if not a greater, act of charity to dispose of part of his surplus wealth in that manner, as in buying blankets and coals for the destitute. Not that the destitute were forgotten by him either.

"I cannot help thinking about Jack Wardlaw," said the rector, bringing his hand down on the table with a thump that made the glasses jingle; and the youngest curate present, who had only just entered upon his duties, and was not yet aware how thoroughly he might be at his ease at Castlemaine, started with alarm.

Mrs. Stuart, an elegant-looking woman, whose face bore the trace of having been very pretty in her youth, here inquired what her husband alluded to.

"Why, hasn't that child told you, either? I never saw such a Puss as she is to-day. He's going away, my dear; going up to town next week to work hard, and make a name for himself, I hope. For he's a fine young fellow, and I have so admired the patience with which he has plodded on at home whilst that puppy, Leofric, has been strutting about at Maidstone. I wonder what brought round old Wardlaw to his son's views in this particular, for he is very antagonistic to him generally; and I know Jack has not ventured on the subject to his father before, though he has had many a talk with me about it—a fine boy he is, a very fine boy."

"Did John Wardlaw give you any particulars about his plans, Netta?" said her mother, turning to her.

Then they all turned to her; and she, looking so pretty and glowing in the simple evening dress which she was used to assume when they dined alone, only crimsoned to her forehead and said, "No."

"Leave her alone, mamma," exclaimed the rector, "you won't get anything out of Puss to-night. I believe she's got a heart-ache—haven't you, pet? I've seen you poring over 'Guy Livingstone' for the last two days, and I have always observed that when young ladies take up that book they mope for a week afterwards. It's no good thinking about it, Puss! There never was such a man, and there will never be such a man, and so you had better give up the attempt to find him at once. The author of that book has a great deal to answer for. He had no business to let loose such a creation upon the female world, unless he was ready to come forward in case of need and supply the deficiency in person. Shall I write to him, Netta?"

He constantly used to banter her, and she to receive his jests with a *feu-de-joie* of repartee. But on this occasion she appeared to have nothing to say for herself; and when Mr. Stuart, continuing his joke, called on the young men present to observe her confusion, she first tried to laugh it off; failing that, she smiled feebly, and finally put an end to all jokes whatever by bursting into tears. Then the eyes of the table were directed to her in right earnest, and she was forced to stammer out an apology.

"Papa, I told you an unpardonable story this afternoon, and you see I have reaped my reward in having made an exhibition of myself. I really have a dreadful headache, but you and mamma are so anxious if I ever confess to any ailment. Let me go now, mother, and I shall be better after a cup of coffee. I have no appetite for dinner."

As she made her joint appeal, her eyes were bent upon her mother's face alone, and she never turned them in the direction of her father. But he was not to be outwitted, and, as her request was acceded to, she prepared to quit the room; he rose also, and opened the door for her.

"What is it, my darling?" he whispered, as she passed him. His tones had all the fervour in them which might be expressed by the combined relationship (if such a thing could be) of father and brother in one. That is to say, it seemed as though whilst he felt that he had the right to demand her confidence, he yet stooped to court it.

But Henrietta only shook her head, and hurried past him. And although, after her departure, the rector tried hard to exert himself to be cheerful, he found it a difficult task to drive the remembrance of her usually bright face overclouded from out of his head. As soon as his wife had left the gentlemen to themselves, he became so fidgety and so evidently anxious to return to the drawing-room, that it was not long before the whole party made an adjournment thither. As soon as he entered it, the rector's eager eyes were searching for his daughter. She was sitting on a sofa at the further end of the large apartment, well out of the glare of the lamps—which she said hurt her eyes—and busily engaged sorting different coloured wools. Mr. Stuart threw himself on the sofa beside her at once.

"I am sorting some of mamma's wools," she said, in a very cheerful voice, as her father joined her: but considering the subject, the cheerfulness was almost too conspicuous to be genuine.

"Henrietta, my child! what is the matter with you?" he asked, without noticing her remark.

"Nothing, dear papa. You and mamma worry yourselves a great deal too much about me. I'm not worth it."

"Have you had any words with your cousin? Is there any quarrel between you, my dear?"

Henrietta's dark grey eyes opened to their fullest extent.

"With Martin, papa? *No!* What on earth made you think of that?" And then she appeared to ponder over his question, and was silent for a space.

He also seemed to be considering on what point he should attack her next. But, suddenly, Henrietta addressed him again.

"Father, what makes you think a quarrel with Martin should be the cause of worry to me? And what made you say, this afternoon, that some day I might prefer the support of Martin's arm to yours? You so often say the same sort of thing, papa. You so often want to thrust his company upon me, or mine upon him, when we don't either of us wish it. Why do you do it, papa? What do you mean?"

She was a spoilt child—if receiving an unlimited amount of affection and indulgence ever does spoil a child—and she was used to be searching in her inquiries, and, not unusually, pertinacious in insisting on a reply; but, in the present instance, mixed with her air of authority there was an amount of pettishness which the occasion did not seem to warrant. But Mr. Stuart's answer was not immediately forthcoming.

"Of course, I can't help noticing it, papa," the girl added presently, and with an apologetic air, as if she were half afraid she had vexed him; "I have done so for months past, only it never seemed so apparent to me till lately. You do not imagine—you, surely, could *never* imagine—that there is anything, or ever could be anything, between me and—*Martin?*"

The delay before the pronunciation of her cousin's name, the tone of unaffected incredulity with which she put her inquiry, above all, the under-running current of contempt which, almost unconsciously to herself, pervaded her words, would have given the death-blow to hopes twice as sanguine and as clearly defined as were those of Mr. Stuart.

He had never intended to hint at the possession of such an idea to Henrietta; on the contrary, it had been his aim that she should not even guess at his desire; but when he heard the way in which she mentioned Martin Stuart, loyalty for the name of his dead brother's son, no less than his own liking for the kindly-hearted, inoffensive youth himself, made him stand up for the absent (although only at the other end of a drawing-room), and demand, with almost as much incredulity as herself—but this time feigned,

"And why not, Puss? Would there be anything very extraordinary if I did?"

"Why not?" she repeated after him slowly, in tones of the greatest surprise—"*why not?* Oh, papa, you are laughing at me!"

Mr. Stuart had not often during his lifetime felt inclined to be angry with his daughter, but if ever he was threatened with the temptation, it was now.

"Laughing, Netta! because I happen to think that my own brother's son—the son of a man worth two of me—would make as good a husband for my danghter as any stuck-up puppy in the land. You're not thinking of that *girl* Leofric Temple, are you?" he added suddenly, and almost angrily; so near it, indeed, that his voice alone startled his daughter into tears.

"Oh, father!" she exclaimed, throwing her arms round him in that dusky corner, and nestling her young face into his bosom. "Don't look like that, or speak like that, to me; I'm not thinking of anyone, papa—not in that way—least of all, Leofric Temple. Kiss me, my own dear, and forgive me, for I know I have vexed you, though I hardly know how."

Then he fondled and caressed her, and smoothed her hair and hands and head, reproaching himself all the while that he could ever have spoken in the least degree harshly to his one ewe-lamb.

"Only *that*, that you mentioned, father," she whispered, as they embraced each other, "that probability about Martin and me—it can never come to pass—it is impossible. Pray don't think of it again. I will tell you something now, papa, which, perhaps, I ought to have told you before; if you'll promise not to repeat it—not even to mamma: will you promise?" added Henrietta, with a most entreating expression, as she raised her fathomless grey eyes and fixed them on her father's.

He promised at once, curious to know what Pussy could possibly have of importance to tell him.

"Martin spoke to me on this subject two months ago, papa, and I gave him the same answer as I have given you—that it can never be."

"Martin has proposed to you?" exclaimed the rector, almost speaking aloud in his surprise. Indeed it was just as well as it was, that Martin and the curates had left the room together previously, and that Mrs. Stuart was fast asleep in her chair, or Henrietta's secret would have been common property.

"Hush! Hush! dear papa," she said; "pray remember your promise. Yes; it is true."

"How *dared* he?"

A minute before, Mr. Stuart had been upholding his nephew's right to think of his daughter as his wife, but now that he heard that he had taken French leave to do so, the usual consistency of his sex, where a woman is concerned, impelled him to adopt views in the other direction.

"What, papa," exclaimed Henrietta, archly, "your own brother's son?"

The rector felt he was caught, and did not immediately reply. Then he said, "But to propose to you without a word to me on the subject first, and when he has not a shilling to support you on. It's like the assurance of the young men of the present day. We shall have Jack Wardlaw presenting himself as a candidate for your hand next, Pussy."

She coloured violently, and was silent. Presently she continued, in a low voice—

"But I must do my cousin the justice to say, papa, that when he spoke to me, he said that he felt he had no right to do so—("I should think not," muttered the rector)—but as he had found out, unfortunately for himself, that he was fonder of me than a cousin need be, he could not rest until he knew what I felt for him in return. But I told him, that though he is very kind and good to me—much kinder in fact than I deserve—and I love him as well as if he were my brother, still I could never come to look on him (here a slight shudder ran through her frame, which she tried to prevent the rector feeling by nestling up closer to him). No! not if I lived to be a hundred, I could *never* think of him in any other light than the one I do now. And he saw the sense of it, poor fellow, though I'm very sorry for him—I am, indeed. Now, papa, remember you have promised not to tell."

"I will not forget, my darling," and then Mr. Stuart gave a sigh, and the business was over.

He accepted his daughter's determination as a final one, and permitted the knowledge of it to make no difference in his behaviour either towards her or his nephew; but though he tried thenceforward to drive his long-thought-of scheme out of his head, from sheer habit he could not give up dreaming of it altogether.

CHAPTER IV.

"WHERE ARE THE LILIES?"

He speaks the kindest words, and looks such things—
Vows with such passion, swears with so much grace,
That 't is a kind of heaven to be deluded by him.
OLD PLAY.

WINIFRED BALCHIN did not look after the elegant figure of Mr. Leofric Temple for long; for as she gazed she caught sight of another form, and anything but an elegant one; namely, that of her own father, plodding homewards across the churchyard, which made her quickly beat a retreat behind the cottage door.

Joseph Balchin, clerk and sexton of the parish of Sutton Valence, was rather an uncommon character. In person he was a large powerfully-built man, with muscles of almost fabulous strength, and a girth of some half a hundred inches. His face was fleshy and massive, to match his frame, but his features were small and set close together in the middle of it, so that they appeared still more insignificant than they were. To see Joseph Balchin's little round twinkling blue eyes, and button nose and mouth, a casual observer might have written him down as overflowing with the milk of human kindness, and a man who would not willingly crush a worm. And to have heard him talk, you would have imagined that Joseph Balchin really thought the same of himself. Amongst most of his acquaintances he managed to maintain a character for the mildest and most equable temper, acquired on the credit of his lachrymal duct, which was weak and wont to become unsealed upon very small and uncalled-for occasions. In his position as sexton, he had fine opportunities for displaying his talents in this particular; and he seldom dug a grave that he did not talk of and weep over, until people began to wonder how so tender-hearted a creature could bear to remain in a service which worked so cruelly upon his sympathies. Even at his own board, and amongst his children, Balchin could not quite divest himself of the idea that he was the most humanly of humans, and used constantly to relate to them, with a grave face, what others had said of him, and what he had said to others of himself, as if they had been born without eyes, ears, or memories; for, in reality, Joseph Balchin, notwithstanding the apparent good temper which reigned on his rubicund features, was the hardest, most obstinately unforgiving, and, at times, the most passionate man for twenty miles round. His manner to his orphan family was generally as curt and offensive as manner could be; he seldom gave them a word of encouragement or kindness—indeed, hardly wasted an unnecessary word upon them at all, excepting when it was to relate what had been said of or to him by the rector or some other in authority; for he was inordinately vain, and prided himself exceedingly upon his own goodness of heart, and the readiness with which he could bring a tear into his eye whenever the woes of people—utterly unconnected with himself by blood or friendship—were brought under discussion. He had been left a widower at the birth of his youngest child, with a family of seven, of whom Winifred was the only daughter; a circumstance which, with any less hard-natured man, would have made her father very tender with the girl. But home-tenderness would never have a hand in saving poor Winifred from any errors which her own unguided nature might prompt her to commit; although many a mother in Sutton Valence and its surroundings had wept to hear the clerk talk of his orphan children, and the responsibility and charge he felt them to be to him. He came along the churchyard path at the present moment, smiling in the most benevolent manner to himself; for he had met the rector (who thought him, at that time, the most amiable of parish clerks) in his way, and had exchanged a few words with him, that had set him thinking what an excellent creature he was, and how highly respected by all the gentry thereabouts. But when he drew near his own door, little Benjamin left his stone grotto, and fled from his father's approach to the protection of his sister Winny's apron; and Winny herself commenced bustling about the room, and making believe she was very busy, although everything had been set ready for their evening meal half an hour previously. As Balchin entered his house, the smile faded from his face, and he sat down upon the nearest chair, thrusting his enormous feet into public notice.

"Here, girl," he said, roughly, "take off my boots. Where are the lads?"

"Not in yet, father," she replied simply, as she knelt down and performed the task required of her.

As she did so, it seemed strange that her father's gaze should not have been attracted with admiration towards the fair forehead and downcast eye, surmounted by that head of yellow hair. But men in his class of life are wonderfully indifferent to the style of beauty which is sought after by more educated minds. What was it to Joseph Balchin that his daughter had almost perfectly moulded features, and that there was soul, if not mind, beaming out of her eloquent eyes, and hovering about her sympathetic mouth? If he ever thought of her exterior qualities at all, it was only to decide that she was a weakly-looking creature, taking after her mother, and that he didn't seem to think she'd ever be much good for anything. And her brothers simply ignored the fact of her beauty altogether; but perhaps that is a blindness not entirely confined to brothers of the lower class.

The two eldest, Joe and Bill, who were young men of nineteen and twenty, soon followed their father's entrance. Lusty and well-built like himself, they were also quite as rough in their way of speaking; for, with all their dislike of their parent, his example in this particular seemed generally catching. Joe and Bill worked together at the village forge, and were always very grimy when they came home, and very hungry for their meals; which two characteristics developed together invariably kept their sister fully occupied for some time afterwards in procuring them water and food.

Soon after they had settled themselves at the tea-table, the party was completed by the entrance of Tom, the third brother, who was only a year older than Winifred, and Jacob and Esau, twins, of the unpleasant age of fourteen, between whom and the little miscreant Benjamin, who killed his mother, there had been an interval of ten years. These three were employed upon various farms in the vicinity.

In character with his position as parish clerk, Joseph Balchin said a species of grace, and then they all sat down and attacked bread and cheese, and "fleed" cakes, and "dough-nuts," and washed them down with small beer, or black tea with scarcely any milk in it. Only Winifred seemed to forget herself in the general *melée;* but she had her little brother Benny close to her side, and was busily occupied in attending to his by no means small wants.

Presently the coarse voice of Joe was heard suddenly to break the silence.

"Where did you get them flowers?"

The bunch of white lilies were still fastened in the front of Winifred's dress; and their sweet, sickly odour had filled the little room with fragrance.

"Miss Stuart gave them me," the girl replied, shortly.

"And where have you been to see *her*, and what did she give them to you for?"

"I've been sitting to Mr. John this afternoon, and the flowers was painted into his picture," Winifred answered, "and after they were done with, Miss Stuart said I might keep them."

"Muster John, Muster John!" repeated Joe, with withering scorn, "if I was father, there, I'd have none of your goings up to set to Muster John. Let him get some other gal to paint. There's plenty of 'em round about here; why should he always choose you?"

(To be continued).

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"A BAD NAME."

BY FRANCES HODGSON BURNETT,

Author of "Little Lord Fauntleroy."

CHAPTER II.—*Continued.*

At least she would have the protection of her nearness against the glances of the eyes which followed her. Even when she did not see them she felt them, and somehow it seemed almost impossible to look up without meeting them. It was very strange that she *must* see them when she raised her glance. It was not likely that he was watching her every moment; he was talking, he was being presented to different people. She knew the pretty young women before whom he made his bows, and who seemed to find his remarks well worth listening to and laughing at, and yet she felt as if she could not lift her eyes without immediately confronting his. They might have been the only two people in the room.

"How can I be so conscious?" she said to herself. "How can I be? Perhaps he scarcely sees me at all. If he were anyone else I should not notice it." And her colour rose and fell and rose again, and whether he watched her or not, there was not a change in her face lost upon one man at least.

"Confound it!" he was saying restively to himself. "What obstacle could there be? I'm not such an objectionable fellow as all that, I hope."

He shared the public passionate affection for and delight in Mrs. Maria Huntingdon, but there was one moment during the evening when his sentiments for her underwent a sudden change and he revelled in her, so to speak. This was when she was placing her guests in position for doing justice to the "paper" she was going to open the intellectual feast with. She was arranging them in chairs, and, as he wavered near her uncertainly for a moment, she turned upon him.

"You may sit here, next to my niece," she said. "Mr. Hamilton, Mrs. Huntingdon—Mr Hamilton, Miss Huntingdon."

It was over in an instant. Two more bows, and he was sitting by her side. It seemed almost incredible. The flowing whiteness of her dress touched him, the fragrance of the lilies-of-the-valley she held filled the air about him. She had bent her head slightly in recognition of the introduction, but she did not speak.

He remembered afterwards that she scarcely spoke at all while he was near her. He addressed himself to her mother at first—he had a manner which was considered very attractive to mothers. His wit and fine picturesqueness fascinated them. He could always make the most elderly and sedate laugh and enjoy all he said and did. But Mrs. Huntingdon did not laugh, and, indeed, he did not sustain his reputation during the interview. He was not brilliant at all.

"I have the pleasure of knowing your son," he said to Mrs. Huntingdon. "We met in Paris."

She made a tiny movement which might almost have been called a start, and there was a transitory expression of something like surprise in the beautiful eyes. She turned upon him.

"Donald spoke of yourself and your cousin in his last letter," she said.

Her manners and tone were very gentle and graceful, but she was wondering at the hardihood of his daring to speak with such complacency of the acquaintance—of course he knew what place he held in Donald's estimation—Donald was too frank and courageous to have paltered with the matter. It was additionally repellent that he should brave things out in this way. She did not find it easy to talk to him, but she did her quiet and clever best to so far engage him that it was not necessary for Nell to utter more than a few sentences. It was very well done. It was not long before the paper appeared, and then there was no more opportunity for conversation. As soon as his hostess unfolded her manuscript, Mr. Hamilton arranged himself in a listening attitude, with great decorum. He gave himself up to listening from beginning to end; he was not, perhaps, enthusiastic, but the fixedness of his attention was at least laudable and not to be complained of. Nell also kept her eyes fixed on her aunt—steadiness of gaze being taken for granted as an infallible sign of deep interest. She was apparently entirely absorbed in the Oberammergau.

"He is not looking at me now," she was saying to herself. "And it is the worst taste that I should feel as if he were. I could not have believed it of myself. He is not looking at me or thinking of me. He is behaving very well. He is listening to Aunt Maria."

"I suppose," he was saying to himself, "I am a more objectionable fellow than I thought myself. What have they heard? What is the matter? Oh, the deuce! I'm in a rage, and what's the use of it? Is the brand of Cain on my forehead?"

He had, in fact, a dangerous temper, which he had learned to realise the perilousness of, and it almost got the better of him when, the moment the reading was over, Miss Huntingdon spoke to her mother, rising from her seat:

"I promised Aunt Maria to pour out the tea for her," she said. "She is looking for me now."

Mrs. Maria was really coming in search of her, and approached to bear her away.

"Wait a moment," she said. "Mr. Hamilton will come, too. He is to help you."

A slight, quick smile irradiated Mr. Hamilton's dark countenance. He bestowed upon his moustache that light, involuntary, masculine caress which means, according to circumstances, joy, rage, amusement, embarrassment, or sentiments of a murderous nature.

"I shall be delighted," he said. "I am very strong."

"The tea is not," said Mrs. Maria. "I have some respect for people's nerves."

So it was he who stood at Nell's right hand as she poured out cups of the harmless beverage referred to. Her colour and her eyes seemed to brighten each moment. She did not seem to make an effort to avoid addressing him directly, and yet almost every remark she made was shared by some other than himself. The men who came for cups of tea exhibited a vivacity which he objected to with that masculine sense of justice which is the finest quality of the sex. Some of them were repulsively witty and made clever remarks which he felt to be entirely out of place. He would have felt blunders, or silence and gloom to be better taste. He hated and contemned especially one long, fair man, with mocking eyes and a loathsomely attractive demeanour. This obtrusive and degraded idiot and criminal kept coming back for cups of tea, and each time presenting himself with some atrociously neat joke at which Miss Huntingdon laughed delightedly, and each time she saw him approach, her great, lovely, laughing eyes welcomed him. He came back ten or fifteen times. Hamilton felt sure that the low craft and baseness of his nature were such that he poured the cups of tea out of a window and brought them back empty for the mere sake of having them filled. It was plain to the most impartial observer that he was a creature deep dyed in crime.

"It's what I should do myself—the conceited fool," he exclaimed mentally with artless fervour, and then suddenly he broke into a laugh—a laugh so unexpected that Nell started and looked up at him.

"I am not insane" he said. "I am laughing at myself. Insane people never do that." And his eyes sparkled with such gay good humour that Nell was obliged to admit again that he looked very much more attractive than was his right.

She resented his good looks more than ever, when a little later his cousin came to the table. The gentle, innocent little blonde face sank into such insignificance by contrast with the other's splendour of dark, rich colouring, the slim, neat frame seemed almost unmanly.

"Oh," she thought, with a spasm of her warm, earnest young heart, "how cruel that he should be the one to look so. How cruel, too, that I should think it for an instant."

And in her contrition she turned so sweet and brilliant a look on the young man that his relative almost staggered under it. The recipient himself—perhaps through sensitive shyness—seemed a little embarrassed when she began to speak to him of her brother, and because he seemed so, she redoubled her efforts to place him at his ease. Nothing could have been prettier than these efforts, they were so kind, so frank. He recovered himself rapidly, and in a few minutes they were talking and laughing together so gaily that even the man with the mocking eyes was rather neglected, and Mr. Jack Hamilton stood by like a man in a dream, pulling his moustache and looking more darkling than ever.

There was, after all, something a little interesting in this blonde little Hamilton—something suggestive and elusive—as if perhaps he was more clever than he looked. At all events he had evidently a quiet, rather sly sense of humour. He made some rather neat remarks, and Nell noticed that his blue eyes had a queer little look of fun in them, as if he enjoyed himself and was well entertained. His cousin looked on with a singular expression; his glance rested first on one and then on the other, then he looked down at the carpet and knitted his brow and bit his lips. Nell saw that he was restless and ill at ease, and was perturbed herself because she saw it. She had begun to realise that he was the intense and strong-willed kind of person whose moods are invariably felt by those near him, and she could not enjoy feeling herself even vaguely conscious of one of them. She was quite sure that he was angry and excited because he was not accustomed to seeing himself set aside even for a moment for his cousin. He was like a spoiled child who is really bad at heart. He waited for a few moments as the two talked. He might have turned and talked himself to other people who were near, but he did not. It seemed almost as if he waited to be spoken to and taken into the conversation, but they were talking of Donald and there was nothing to say to him. He looked down at the carpet, and then he lifted his eyes to Nell's face.

"My cousin will help you to pour out the tea," he said, in rather an odd, low voice, and bowed and turned away and left them.

"Everybody thinks him the handsomest fellow alive," said her companion's gentle voice. "He is, and the luckiest. I envy him every hour of my life. It isn't only the beauty, it's the attractiveness. He couldn't look at a—a tea-kettle without being effective. He has eyes like a stag's. He has everything."

"Oh, no, not everything!" exclaimed Nell, involuntarily, and then feeling the remark more significant than she had intended, added: "That would be too much."

"Oh, he *has* too much," said his cousin; "that's the trouble."

When her duties at the tea-table were ended he went with her in search of her mother, and when they found her Mrs. Huntingdon was kindness itself. Her cordiality was like Nell's, all the warmer because he was not the one who had eyes like a stag's. If he had been taller and more beautiful she would not have felt it a matter of principle that she should be very good to him, but as it was she was very good to him, indeed. Mr. Jack Hamilton saw that she was—from his side of the room—and saw, too, that even when a group of men surrounded Miss Huntingdon's chair, even though the man with the mocking eyes led the van, his cousin was not the least neglected, and, indeed, seemed to be very well placed.

It was Mr. William Hamilton who accompanied them to their carriage, and it was when they were passing one of the rooms on their way to it that they saw Professor Chatterton near the doorway talking to Jack Hamilton, who stood before him flushed and with downcast eyes. The Professor was speaking with some heat of manner and tone.

"Effrontery!" they heard him say. "No right here. It should not be so."

Mr. William Hamilton rather hurried them past. Mrs. Huntingdon thought his look of enjoyment faded suddenly. He looked almost agitated.

"I am afraid my cousin is having a bad quarter of an hour," he said. "The Professor is not the most lenient old party."

For a few moments after they found themselves alone in the carriage Nell and her mother were silent. Then Mrs. Huntingdon spoke.

"I must tell you something of what Prof. Chatterton told me of him, Nell," she said.

"Mamma!" said Nell suddenly; "mamma, do not tell me anything more."

"My dear!" exclaimed her mother.

"Do not tell me any more, mamma," said Nell. "I have heard enough—too much."

"Perhaps I should not have told you," she said, hesitatingly. "Perhaps I was wrong. I ought to have remembered that such an experience is new to you—"

"Yes," said Nell; "don't let me know any more—don't let us speak of it—I—I want to shut it out—" and she turned her face away toward the great shining sea, and, as the moonlight touched her, Mrs. Huntingdon saw she was quite pale.

And from that hour the vague trouble which had stirred within the maternal breast knew no complete rest. In some strange subtle way it grew, and the strange and subtle thing which had in that instant awakened it, grew also. After this night, often in the long brilliant summer days that followed, Mrs. Huntingdon saw on Nell's face new pallors and flushes. North Brabant was at its gayest, and she went out a great deal, and sometimes her mother said to herself that the excitement might be telling upon her, and again she wondered why no past summer had told upon her so much. Sometimes she came in from a walk or ride, tennis or call, quite pale and with some vague suggestion about her of having been hurried; now and then she came in a little out of breath, sometimes with her colour deepened. Even when they sat silent together her mother felt as if there was a touch of agitation—past or to come—in the air.

Their acquaintance with Mr. Will Hamilton developed daily. He had availed himself without delay of their invitation to call, and once having called they saw him frequently. In the matter of finding reasons for presenting himself, he proved a young man of resources. His horses acquired a habit of finding their way to their door. They were very beautiful animals, and, in fact, all his appurtenances were perfect. He had a wonderful taste in the selection of flowers, and his offerings in this line were presented with such an innocent modesty, that the stoniest heart must have succumbed before it. Mrs. Huntingdon and Nell were not stony. They were more than kind to the gentle little man; they were sensitively conscientious towards him; they bestowed upon him, through private scruples, such graceful favours as it was their habit to bestow upon no other masculine creature. If he had been more picturesque, if he had been more fascinating, they would have been less gracious, feeling that he could take care of himself; if he had been a combination of charm and virtue, they would have shown him less favour and inclined to him in secret more, but as he represented virtue alone—virtue oppressed and handicapped by the injustice of nature—they hastened to appreciate that virtue as virtue alone deserves to be appreciated. They received him whenever he called, they accepted his flowers, and Nell even wore and carried them; they invited him to drive with them, and once or twice allowed themselves to be bowled over the roads on his drag, on each of which occasions they chanced to bowl past Mr. Jack Hamilton who was walking alone, and who, being powdered by the dust from their chariot wheels, looked up and flushed slightly as he raised his hat to salute them.

Of his cousin, Mr. William Hamilton rarely spoke, and if he had occasion to refer to him it was done with a hint of hurry and embarassment which always touched his hearers.

CHAPTER III.

"HE does not like to speak of him, poor fellow," said Mrs. Huntingdon once. "He feels too deeply that silence is better. How few men there are who would not feel tempted to confide in us and tell us the story. It is most delicate and generous. One is forced to admire and respect him."

It was impossible to keep intact the rule of not referring to Mr. Jack Hamilton. It was impossible to ignore him—to rid the atmosphere of him, as it were. They could not drive without meeting him driving also, using his cousin's superb horses with an air of entire proprietorship. They could not go to church without finding themselves either before, behind, or beside him. He seemed to be invited to occupy a seat in every pew within a few yards of them. They could not accept an invitation without being sure of seeing him loom up above the guests of ordinary size and make himself a sort of focus for all wandering eyes.

"I suppose," Mrs. Huntingdon said, "people receive him for his cousin's sake. And it is more than probable that they do not know all."

She did not herself "know all." Nell did not tell her "all." Since there seemed no help for it, why should she tell her that she was thrown with Mr. Jack Hamilton continually, and that she had gradually learned to understand that his apparently accidental nearness to her on all occasions was the result of deliberate intention on his part, and that he manœuvred with as much forethought, dexterity, and determination as if he had been a general advancing upon a citadel. It was this determined air which had first startled her into realising the situation. He was so daring and so clever, and showed such an unfailing resource that it was impossible not to recognise his power. She had never seen a man so bold and so ready, and yet so capable of concealing his tactics from all but the one they were meant to reach. Scarcely a day passed in which she did not find that in spite of herself he had managed to perform some trifling service for her. If she dropped her glove or fan it was he who bent to pick it up. If she played tennis it was he, twice out of thrice, who played with her, and when he was within twenty yards of her she knew that his eyes watched her, and that if she looked up she should meet them, and that they would have the half-pathetic, half-angry appeal or question in their depths, which always so disturbed and amazed her. There was one habit of his which affected her more strongly than anything else. Sometimes she would find him standing within a few feet of her, neither speaking nor looking at her. He would stand so, knitting his black brows and bending his eyes on the ground until she felt sure he was about to turn on her with some fierce question, and the very air about him was full of silent speech. She expected this question daily, and yet when at length it came she was as much perturbed as if she had not anticipated it at all.

She had been playing tennis on the Beverly grounds one day, and he had joined them with his cousin, and in a pause of the game he stood near her for some seconds in this manner. He looked down at the grass, and frowned and pulled his moustache, and then suddenly turned and looked at her.

"Will you tell me why you hate me?" he asked, and flushed with excitement as he asked it.

Nell could not steady her voice as she answered him. She could not steady her eyes or lips. She felt a tremour of quick agitation pass over her, and felt that he must see it.

"No," she said.

She knew he had seen the tremour, and she was for the moment thoroughly unhappy. His glance, as it rested upon her the next two seconds, was at once wondering and reflective.

"But you do hate me?" he said.

She did not speak.

"Yes," he said, his temper manifestly rising, "you hate me just as much as if—as if I had done something to you. And what have I done? You won't tell me; but you will hate me. You may call that justice, if you like, but I——"

He ended abruptly. For a few seconds he was silent. He dragged at his moustache and looked away with his great eyes shining. She saw his big chest rise and fall tumultuously. She actually had the awful feeling that he had been obliged to stop speaking to gain time to control himself.

Presently he turned to her again.

"If you think I will let it rest there," he said, "you are wrong. If you won't tell me, someone else will."

"I never speak of you," said Nell, warming herself, "to any one."

"Am I such a fellow as that!" he exclaimed, "that you won't even condescend to utter my name!"

Nell turned rather pale.

"Yes," she said.

It cost her a tremendous effort to say it, but she said it bravely. It cost her more courage still to face him after she had said it. He looked quite white. He met her eyes an instant as if he had been struck dumb.

"I don't think—I believed—it was quite so bad as that," he said, and walked away, with his head drooping.

As she watched him go she felt utter misery. He looked so unhappy, so crushed, somehow, as if she had given him a blow too cruel to be believed in. He was so big; there was so much of him to be wretched, that it seemed as if he must be more unhappy than a smaller man. It was like seeing a giant tremble.

"And yet," she said, "what right had he to resent anything—to feel anything? He is a coward to speak to me of it. How dare he!"

But he dared a good deal. All the rest of the afternoon there was a look of deadly determination on his face. She saw it when he plunged into the game again, and it did not die out. She knew that he must have made some desperate resolve. She found out what it was when she left the party to go home. After she had bidden Marian and Hester good afternoon, and passed through the gate, she heard quick footsteps behind the hedge, and the next moment Mr. Jack Hamilton cleared it with a bound and was at her side.

"I know what you think," he said, obstinately. "You think that a man who has been told what I have would be more clever and civil if he held his tongue and kept out of the way. Perhaps you think he would be more of a man, but I don't agree with you on that point. It may not be clever or conventional, but a man would be a fool—I beg your pardon—he would not be much of a fellow if he would give up everything without a struggle. I won't, I tell you fairly. I never was as conventional as I ought to be; they always told me so. This is the best I can do. It would be more delicate and heroic to go away from the place and leave you and stand it as best I could—but I won't. You like my cousin, why should you hate me?"

"Your cousin is very different from you," said Nell.

He stopped short and stared at her.

"So he is, by Jove!" he said, "but that has never been hoarded up against me. A—a fellow like that——" in an outburst.

Nell stopped him.

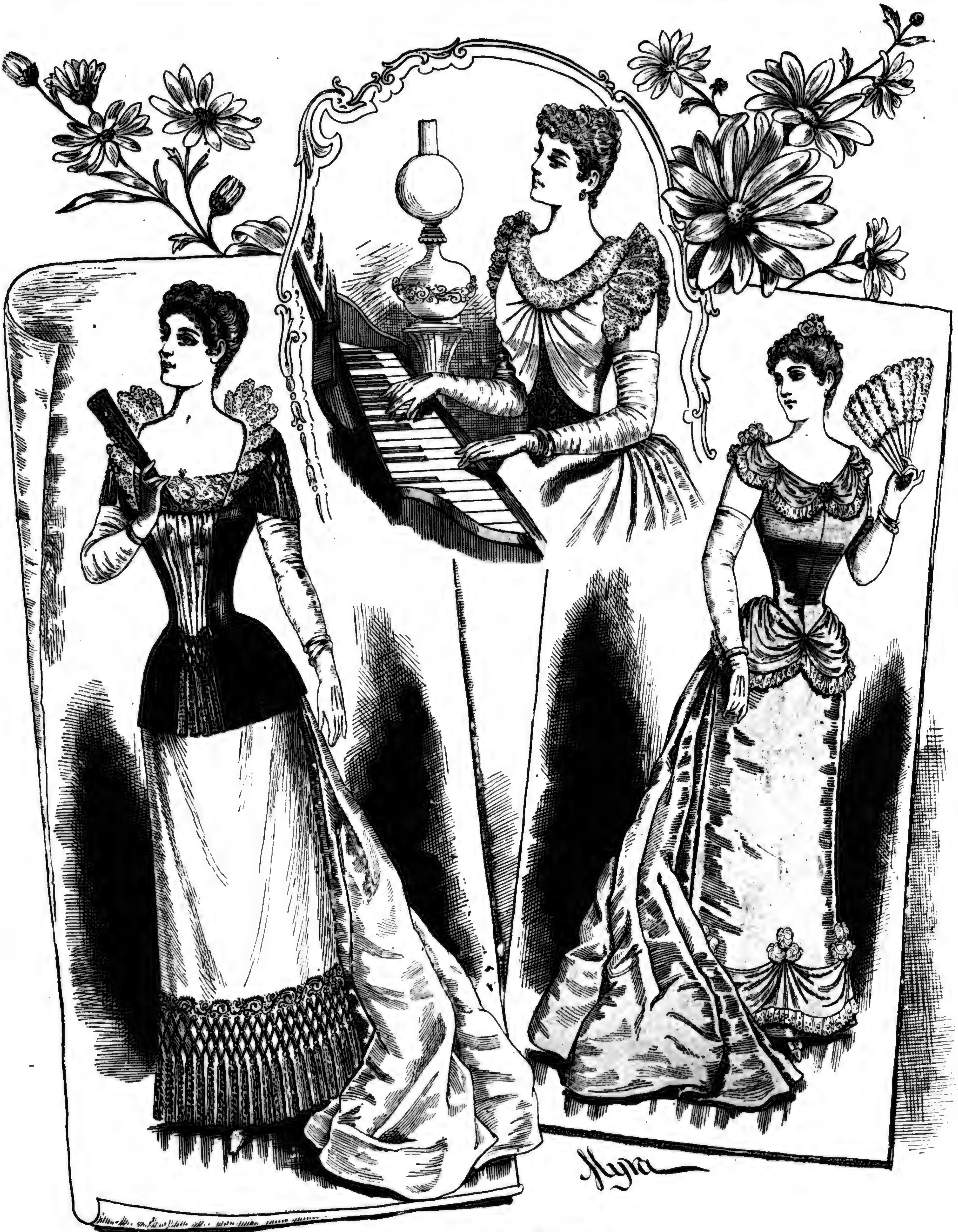
"It is worthy of you," she cried, "that you should feel so secure in that—in the difference. It is worthy of you to speak of him as he does not speak of you——"

He looked abashed a little.

"Well," he said, almost humbly, "perhaps it wasn't the thing, but—but," with a sudden access of heat, "if *he* is worthy of your notice, *I* am, by George. That I know."

They had nearly reached the gate. It was the most beautiful afternoon—the little blue waves lapped the sand with a soft, caressing sound; the sun, on setting, threw deep golden lights and deep purple shadows across the lawn; the air was full of the perfume of flowers. Nell felt it all intensely without knowing why. She even thought it strange that she should notice the beauty of the hour, when she was so overwrought by other things.

(To be continued).



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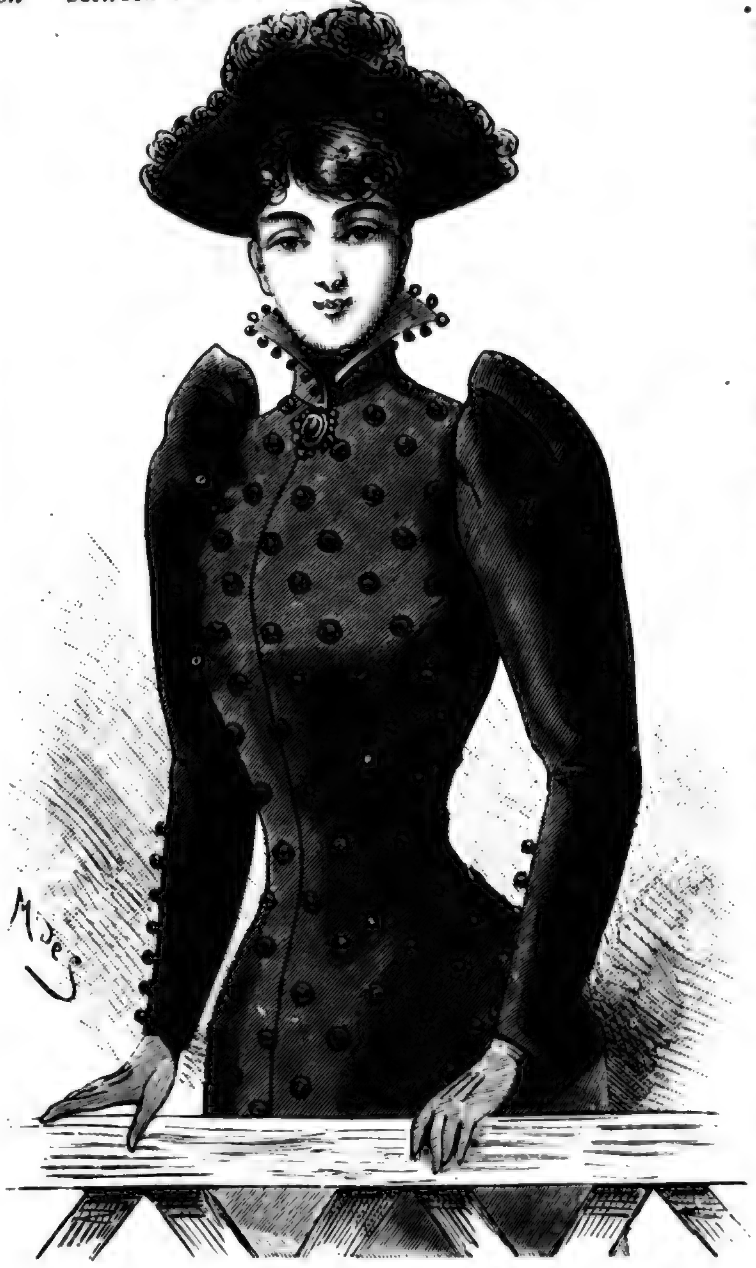
All letters to be addressed to MYRA, *39 and 40, Bedford Street, Covent Garden, W.C.*

MYRA'S HINTS TO CORRESPONDENTS.

WITH every prospect of a long and cold winter, to be followed by a late spring, there will be wisdom as well as economy in looking well after our winter dresses, and by means of timely alterations and renovations, putting off the evil day when they are really no longer wearable, and rendering them thoroughly useful and neat looking costumes, that may be worn when the days are longer and brighter than they are at present, although still so cold as to necessitate winter rather than spring garments. Nothing looks so dilapidated as a shabby winter dress, with the skirt frayed and soiled at the edge, and the corsage and sleeves worn to a thread-bare condition, if not positively in holes, where they are liable to be rubbed; all these signs of wear may be easily prevented by a little forethought, and by making the necessary alterations before the dress is in such a condition that it is no longer worth while to make them.

There is, as before said, every probability that winter costumes will have to be worn later than usual this year, and it will be advisable to see at once what can be done with them to make them wearable and fashionable. The reparation of the edges of skirts offers no difficulties whatever, for borders of all kinds are permissible; for cloth costumes the most stylish borders are those of fur and of astrakan, this last may be either the real fur or the woven imitation; the borders are from three to six inches wide. Borders of velvet also look well; these are a little wider, never less than four inches, and sometimes as much as eight inches deep; the border may be straight and simply turned under at the top, or sewn on under a row of narrow passementerie, a small braided design, or a group of straight rows of braiding. Much newer than this, however, is a scalloped border of velvet, straight at the lower edge, but cut out in rounded downward scallops along the top, and sewn on under braiding or passementerie, or a similar kind of band but deeper, and cut in sharp vandyke points along the top.

A very good style of trimming for the edge of a cloth skirt consists of a band of fancy braid about three inches wide at the extreme edge, and above this a band of velvet of the same width. Passementerie fringes with headings are also very fashionable for trimming the edges of skirts, and are made with plain and scalloped headings; in some cases a row of feather trimming or of fur is sewn on above the passementerie, but this makes rather an expensive renovation. Plain rows of braiding form a very good trimming for the edge of a skirt, and if carried out with plain black Russian braid, it is also a very cheap style of trimming; metallic braids, in gold, silver, or bronze, are often combined with the black braid and have a very good effect when used sparingly, a very narrow metallic braid being placed between two rows of wider black braid; all the rows of braid are sewn quite close together and form a solid trimming about four inches deep.



NO 65. THE SYLVESTER JACKET.

For Prices, etc., of Paper Models and Flat Patterns, see end of DESCRIPTIONS.

The renovation of the corsage must, of course, correspond with that of the skirt, and, although not quite so easy, it does not offer any insuperable difficulties. In the first place, the figure of the wearer of the dress must be taken into account, for the modes that suit the slender cannot always be adopted by the stout; corselets, for instance, of which there is such an immense variety, although charming on an average, well-proportioned figure, do not suit either the very slender or the very stout. There are, however, plenty of other styles to select from; figaro jackets, either plain or draped, are still very much worn, bretelles of velvet or passementerie, passementerie ornaments in the shape of fringed collarettes and bands, pointed plastrons, added basques, and many other fashionable styles may be adopted by all, and when two materials are employed for the dress both may be introduced in the corsage, one for the fronts and backs, the other for the side-pieces.

In remodelling blue dresses, either of serge or cloth, the fashionable combination of blue with bright buff, leather colour, and dark red should not be lost sight of, as costumes made in this way are very stylish and, as yet, uncommon.

Blue and gold is also a good combination, and a dress of dark blue cloth looks very stylish with the skirt opened on one side and draped a little over a panel of blue velvet studded with gold spots in various sizes or trimmed with gold braid. The bodice is open back and front over long velvet plastrons studded with gold spots, and is fastened below the plastron in front with blue and gold brandenburghs. The sleeves are of velvet studded with gold spots and are finished off with blue cloth parements ornamented with blue and gold cord.

Sleeves differing from the dress in colour as well as in texture are sometimes permitted, although they are no longer a novelty; for instance, a dress made of light wood brown cloth has sleeves of bronze velvet, and velvet to match is used for bordering the skirt; as a rule, however, the sleeves correspond in colour with the costume, though they may be of a perfectly different fabric; black astrakan sleeves are, of course, permissible when the skirt is trimmed with astrakan

Trains are adopted for most evening dresses, the exceptions being ball toilettes for young ladies, and ladies generally who dance. Dinner and reception dresses are invariably made with trains, not wide and not always very long, indeed, the princess demi-train is the style generally preferred.

Very pretty young ladies' ball dresses are made of striped gauzes in white and colours, the stripes being of satin, half an inch wide, and the gauze ground between the stripes extremely light and clear. This material is made up on the cross, the stripes forming diagonal lines throughout. The floral trimmings on fashionable ball toilettes are remarkably light and pretty, and consist chiefly of detached bouquets of various sizes, connected by long flexible stalks, or else by ribbon or velvet.

Our supplements this month include the cut-out paper pattern of the corsage of the reception toilette, fig. 1 of No. 63, three coloured fashion plates, representing stylish indoor and outdoor costumes, and full-sized designs for embroidering the plastron, collar, and deep cuffs of a dress in gold and beads; this style of ornament being extremely fashionable at present, we have made the designs the subject of our Prize Competition; much of the embroidery worked in this way is very artistic, and although there is no opportunity for introducing a variety of stitches, there is plenty of scope for good taste in the selection of colours, and for the display of good and even work. As competitors will probably be glad to have their work back early, to make use of it for a dress, we will return all specimens sent to us within four or five days of their arrival.

Some very useful models of tea-gowns will be found in the Supplement Sheet of Our Artist's Sketches, and young ladies preparing their trousseaux will be pleased to find the second pattern of the Trousseau series.

ANTI-BOLBOS is a discovery which during the last few years has done wonders in curing acne and removing the small black spots that sometimes disfigure the nose, the chin, and the forehead. A few applications will entirely remove the spots. The Anti-Bolbos is supplied by the Parfumerie Exotique, 35, Rue du Quatre Septembre, Paris.

To Amateur Dressmakers.—The Patent Shapely Skirt Association, 85, Cromwell Road, S.W., opposite Gloucester Road Station, supplies Foundation Skirts, complete, well made in latest Parisian style. Lining, 5s. 6d. Linen, Sateen, or Black Alpaca, 6s. 6d. Col. Alpaca or Poplin Cord, 7s. 6d. Silk, from 18s. 6d. Extra muslin stiffening, 6d. Carriage to Country, 6d Send front length and size of waist.

MYRA'S ANSWERS ON DRESS AND FASHION.

SPECIAL RULES FOR CORRESPONDENTS.

1. *Letters regarding the purchase, making-up, and alteration of dresses, &c., should describe height, figure, complexion, and shade of hair, in order that each case may be artistically considered.*

2. *Photographs are useful and may be sent. These will be returned to the owners, but should always be accompanied by a stamped envelope.*

FRANCES C.—The cloth costume should be very simply made; take fig. 1 of No. 23 in the January number for the model, omitting the paniers, and begin the rows of buttons at the waist on each side. The bodice could be made like Nos. 89 or 90 in the Dressmaking Lesson, and trimmed with a little passementerie; you will want about 7 yards, double width, for this dress. The front of the skirt can also be trimmed with passementerie if you wish. The skirt of the cashmere dress would look very well like that of fig. 2 in the illustration already referred to, using passementerie or feather trimming for the panels, or you could have the skirt open on one side over a velvet panel, the front part falling over the panel in coquillé folds. The bodice draped in pleats on each side of a pointed velvet plastron; the sleeves entirely of velvet, or of cashmere with velvet parements. About 8 yards of cashmere will be required for the dress.

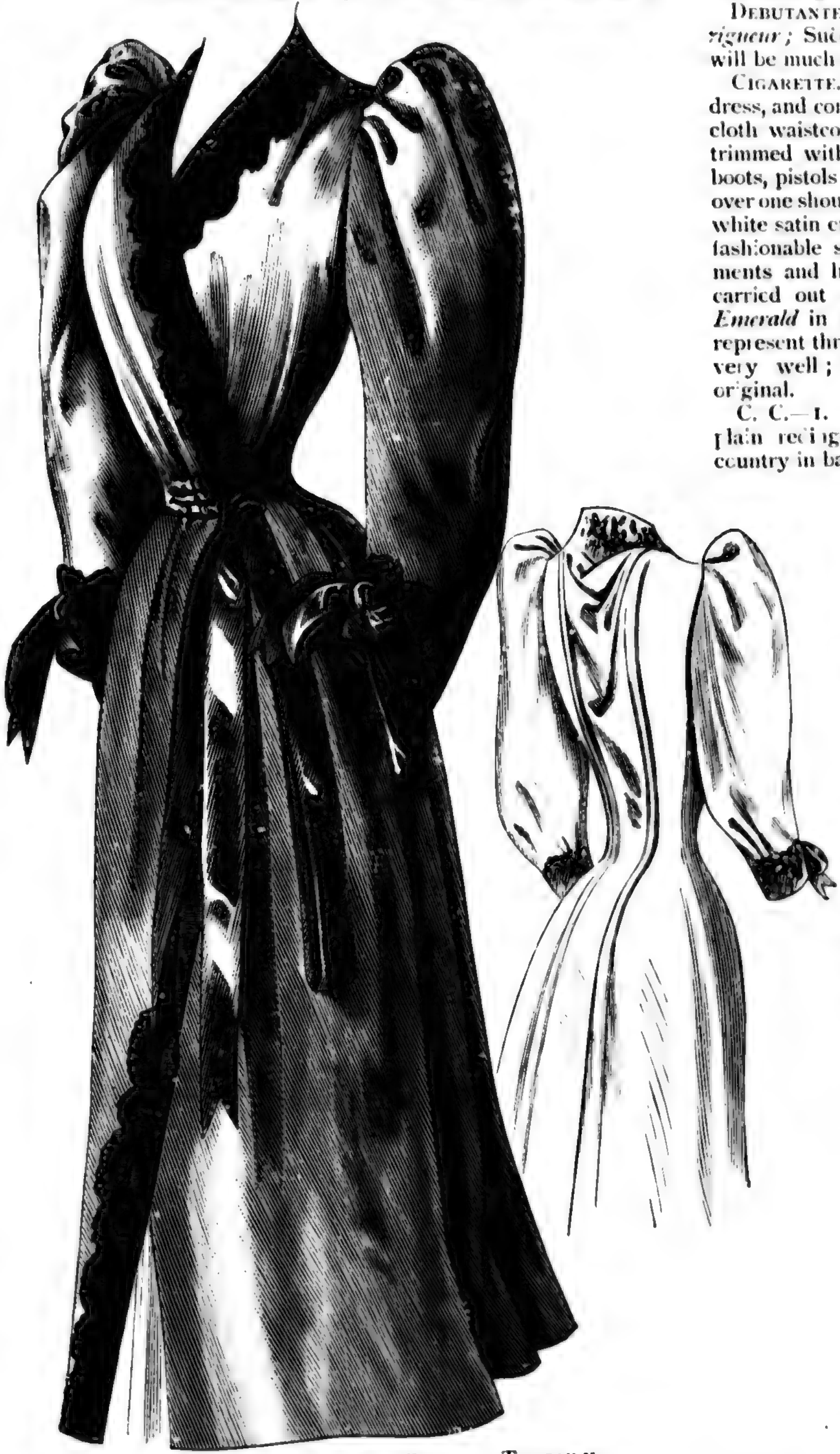
ALICE G.—Yes, for the white gauze dress, it will be very pretty, and to give it a more ball-like appearance you can add to it a floral garniture made as follows: Round the neck a wreath of tea roses with a fringe of buds and light foliage or grass falling from it. Fasten this in front with bows of narrow brown velvet, and carry a double strap of the velvet to the left hip; arrange some drooping flowers falling from the bow at the neck, then low down on the chest another bow of velvet and bunch of drooping roses, and on the hip a larger bow with long falling ends mixed with a pendant bunch of the flowers and buds.

IRENE (?).—1. No, the drapery is in no case joined in to any seam in the lining of the skirt, it is in the upper-skirt only, and falls from the waist-band. The pleats are often secured to the foundation skirt to keep them in place, but have nothing to do with the seams; the two skirts are quite distinct. 2. A very small pad is sometimes used. 3. One or two pairs of strings at about 10 and 16 inches below the waist. 4. The bodices of dresses are made in many different ways; see the illustrations in this and recent numbers for styles and trimmings.

MRS. L. (Ely).—We are delighted to hear you have decided on taking both Journals, and have no doubt you will find the patterns quite as useful as you hope. With regard to stating the quantity of material required, we do this in nearly all cases as accurately as we can, and especially the cut-out paper patterns, which are carefully measured. In the case of very handsome and richly trimmed mantles, the quantities are not given, as these models are quite unsuitable for amateurs to carry out, and can only be procured at first-rate houses. If you will let us know any special patterns that you would like, or points on which information would be useful, we will do our best to help you in either Journal.

LILIAN.—Keep the best part of the silk for the back breadths of the dress and veil the front and sides with the spotted net. Make this longer than the skirt and drape it in valance draperies at the edge; fasten up the draperies with the pearl butterflies. Cover the fronts of the bodice with a draped figaro jacket of the net and fasten this on the chest with another butterfly; Medici collar of wired pearl embroidered lace.

MRS. A. R.—The cloth is in a good and fashionable shade of dahlia, but you could easily tone it down a little by combining black velvet and jet with it. Make the front part of the under-skirt of velvet and trim it at the edge with a row of deep fringe in passementerie or jet. Over this drape a tablier of cloth, catching it up at the edge on each side to show the under-skirt, but letting it fall low in front. Corsage of cloth with plastron of velvet and jet, or passementerie, and velvet sleeves trimmed with jet, or passementerie, to match.



No. 67. THE SHIRLEY TEAGOWN.

For Prices, etc., of Paper Models and Flat Patterns, see end of DESCRIPTIONS.

MAID MARIAN.—1. The bodices of ball dresses are made with short sleeves, either puffed or draped; very few sleeveless bodices are worn this season. 2. To renovate the bodice cut it off square front and back, or very nearly square, and join the fronts and backs by a very narrow but stiff shoulder band, shaped to fit the shoulder. Drape white tulle in puffs across the top of the bodice, and continue these puffs in a larger size over the shoulders, allowing the puffs to droop over the arm like a short sleeve. The shoulders of ball dress bodices are very much puffed sometimes; the fashion is not altogether pretty.

FIDELIA.—1. A mantle like No. 56 or No. 58 would be a suitable model for you; No. 58 would be the most becoming. You could make this of your broché cloth and trim it with feather bordering, it is rather late in the season to buy fur trimmings. 2. It depends entirely on the nature of the cloth, some of these cloths do not require lining. 3. Either satin merveilleux, surah, or very good Italian cloth. No wadding will be necessary.

DEBUTANTE.—The white shoes are not *de rigueur;* Suède kid shoes will do equally well, and will be much more becoming.

CIGARETTE.—The costume is a kind of Vivandière dress, and consists of a short skirt of red cloth, white cloth waistcoat, and Zouave jacket of purple silk trimmed with gold braid. Black stockings, riding boots, pistols in the waist-belt, and a barrel slung over one shoulder. *Pearl* should be dressed in pearl white satin embroidered all over with pearls; any fashionable style of dress would do. Pearl ornaments and head-dress of pearls. *Ruby* would be carried out in a similar way in ruby satin, and *Emerald* in green satin. Three sisters dressed to represent three different kinds of gems would look very well; the dresses would be effective and original.

C. C.—1. The cloth would be best suited for a plain redingote for travelling or wearing in the country in bad weather, either for walking or driving. The pattern is too large for a jacket. 2. Very pretty tea jackets are made of light coloured silk, veiled with the cream net with large spots, such as you describe. Your old silk dress would do nicely for one of these jackets; you should edge it and trim the neck and sleeves with flounces of the net.

C. J. D.—The manner in which the dress is made should depend a little on the occasions on which it is to be worn, but the following would be a suitable style for black silk. The skirt quite plain in front or only very slightly draped at the sides, the edge trimmed with a graduated flounce, pinked out along the top and lower edge, and mounted by gathering it on a thick cord, leaving a heading of from one to two inches; the flounce should be 12 inches deep in front, including the heading, and increase gradually to 17 or 18 inches towards the back, ending under the folds of the half train. Make the corsage rather in the style of No. 84, but ending in a point in front; with this you could wear a variety of plastrons, changing them for morning or evening wear. Coat sleeves, raised a little at the shoulder. A corselet, girdle, or ornaments of passementerie, would be quite suitable, and you could add a basque of fringed passementerie. If you put much passementerie on the corsage, however, the front of the skirt would look better trimmed to correspond with a handsome border of fringed passementerie across the front.

MYRAS' ANSWERS ON NEEDLEWORK.

DA CAPO.—Messrs. Duncan and Co.'s twisted embroidery silk would be the best kind to use for your work. It is particularly adapted for imitations of Eastern embroidery, and washes as well as the filoselle silk of the same makers. You may wash the embroidery in boiling water and soap, but of course, neither soda nor washing powders must be used.

ASPINALL'S EMAMEL.—This lovely invention becomes more and more popular year after year, and the sales are increasing all over the world. There has never been such a beautiful article brought out for preserving and rejuvenating old furniture, baths, &c., &c. It goes equally well on all surfaces, wood, metal, slate, or wicker. Sold everywhere, or post free, in tins, 7d., 1s. 6d., and 3s.; for baths, 9d., 1s. 9d., and 3s. 6d.; artists' tins, in box, 12 for 2s. 9d., from Works, London, S.E.

Chappie wishes for full directions for making a pair of lady's white Ringwood gloves, size 6¾. Can any of our readers supply these? Directions for knitting a lady's glove are given in "The Lady's Knitting Book," 4th Series, by E. M. L., published, at 1s., or 1s. 6d. in cloth, by Hatchards, Piccadilly.

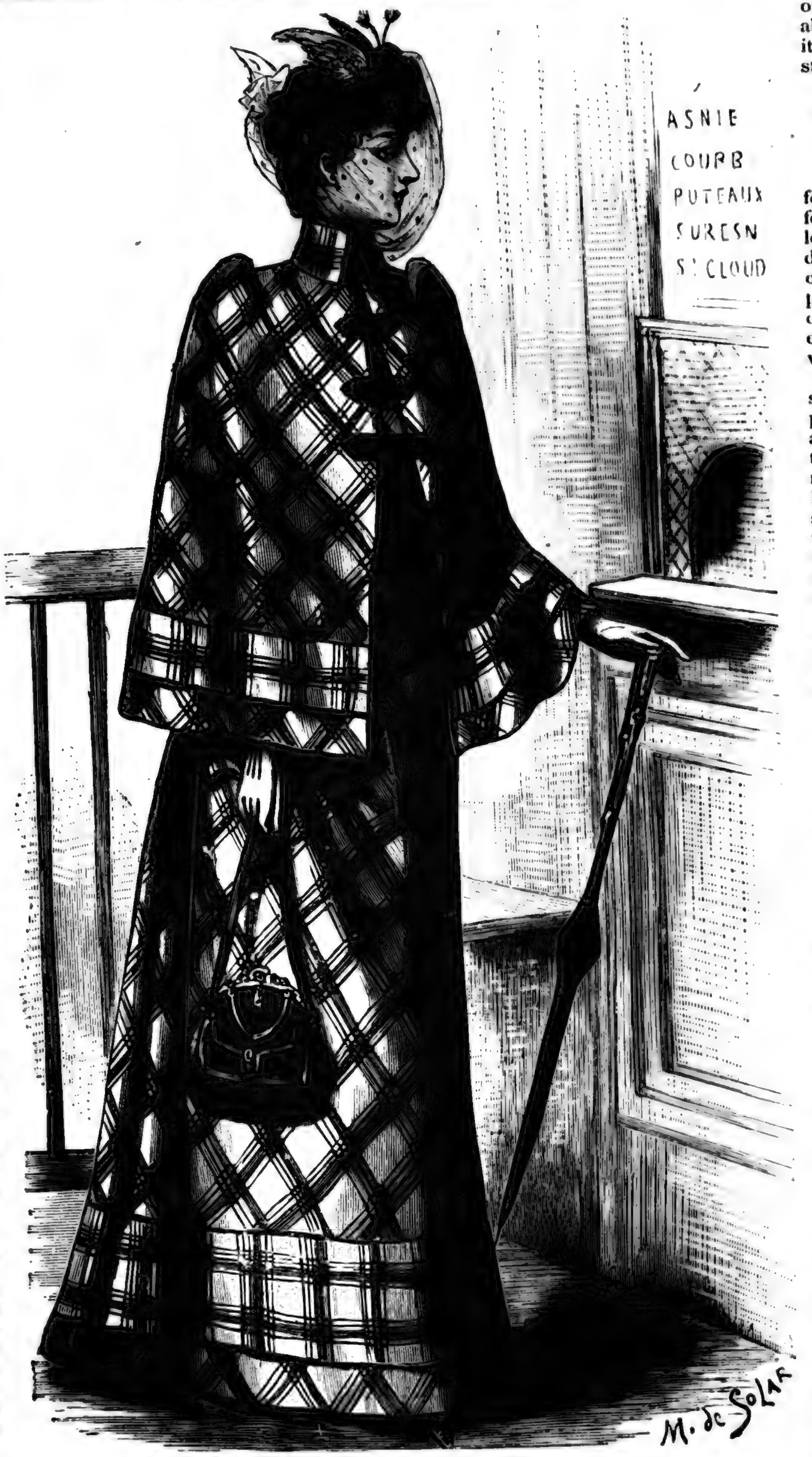
Grannie.—The square pieces of brocade can be made use of in many ways, for sachets, pincushions, needlecases, etc. A very pretty pincushion could be made of six of the squares in well contrasting colours. Fold each square corner ways, to make a triangle, fill them with bran and sew them up. Join all the triangles together along one of the short sides, so that the other short side forms the part they stand on, and the long side slopes gradually from the top. Where the triangles all meet at the top put a little bow of ribbon, and a little silk tassel at the other end of each part. The triangles form a kind of star, raised in the centre, and all the seams are concealed. The pincushion is also pretty made of pieces of plain silk or satin, with a little embroidery on each piece.

Young Wife.—You would find a key-board, in the German style, more useful and less likely to be mislaid than a key-basket. The board is made of deal, about half an inch thick, and from twelve to fifteen inches long and six or seven inches deep at the widest part. The ends and edges should be cut in some pretty, fanciful shape, as a straight board would be very ugly; the back is covered with plain material, the front with embroidery, and brass hooks for the keys are screwed in, forming a symmetrical design. The board is suspended on the wall by means of two brass rings and brass-headed nails driven into the wall.

MYRA'S ANSWERS ON HOUSEHOLD MANAGEMENT.

Two Sisters.—You can amuse yourselves by making *marrons glacés* and other sweetmeats. Choose some fine large chestnuts, cut the skin carefully not to injure the fruit, and bake them in the oven, or throw them at once into cold water, and when they are all prepared boil them until they are ready to peel, taking them out of the hot water one by one, so that they do not get cold. As soon as they are peeled throw them into a hot, thick syrup of sugar and water, taking great care not to break the fruit. Leave them for a few minutes in the syrup to absorb the sugar, and as you take them out throw them into cold water to crystallize them. *Quartiers d'orange* are crystallized in the same way, only, of course, the fruit does not require cooking first. Choose fine sweet oranges and divide them very carefully not to break the skin, then throw them for a minute or two into the syrup, and drain them on wire trays.

Mrs. D.—1. Cocoa, made with water and with only a small quantity of milk added, is not at all palatable; it should be made entirely with boiling milk, or two-thirds milk to one-third water, and then sweetened to taste. Try making it in this way, and see whether your children will not like it better. 2. There is a small, single-wick oil stove, called "The Queen," which is very inexpensive and will answer your purpose; you should also have the Radiator, which is separate from the stove, as it certainly helps to disseminate the warmth. Light the stove a few hours before your son goes to bed, but turn it out, or tell him to turn it out, when he goes into the room; it would not burn all night, and would not be very healthy if it did. The stove smells a little when new, but this soon goes off, only you must be careful not to stand it where there is a draught; the worst place of any for an oil-stove is the fire-place, it is sure to smell if placed there.



No. 63. The Ainslie Mantle.

For Prices, etc., of Paper Models and Flat Patterns, see end of Descriptions.

In Despair.—1. The only way would be to try the effect of a little hartshorn or sal-volatile; if this does not remove the stains, send the silk to be cleaned or dyed. 2. Wash the alabaster statuettes with soap and water, unless they are really good and valuable; in that case, send them away to be cleaned, or possibly the firm you name would send someone to clean them on your own premises. 3. Mix a little alum with the paste when boiling it; you will find it makes the paste stronger and better in all ways.

MYRA'S ANSWERS ON ETIQUETTE.

Belle.—There is no necessity for such a long and elaborate menu; for small dinner parties it is no longer the fashion to have so many dishes, the menu is small but well chosen, so that the guests may partake of each dish. One soup, one fish, one, or perhaps two entrées, one roast, and two sweets would be quite sufficient variety.

Bobbie.—1. As hostess you should receive all your friends, find partners for them for the dances, and see that they are enjoying themselves. 2. Yes, for the refreshments, very nice indeed, but you have forgotten crackers for the supper table. 3. It would be better to have the tableaux early in the evening; after the dancing had begun, you would find it difficult to clear the room for tableaux.

Newcomer.—1. Not less than a week, nor more than a fortnight, if you wish to be on friendly terms. 2. The next invitation must be on your side; your having been obliged to decline makes no difference.

MISCELLANEA.

Malatesta.—1. Hullah's books on Harmony, both very inexpensive, and one containing Instructions, the other Exercises, would probably be the best and simplest you could have. Any music-seller will procure them for you. Harmony is not a difficult science, and with your knowledge of music you will easily learn all you require. 2. For the crayons, write to Lechertier, Barbe & Co., Regent Street; if they are to be had in England you will probably obtain them here. 3. If you would read some good and scientific account of the structure and growth of the hair, you would see how impossible it is to alter or interfere with this; no outward application could affect the formation of the sacs or cells in and under the skin, where the growth of the hair begins. We have no objection to receiving the experiences of any of our correspondents on successful methods for making the hair curl that they may be acquainted with, but we doubt whether any of them have been able to surmount the fundamental difficulties of structure. We are delighted to hear you are so pleased with the Christmas Number and Picture.

Kitty.—There is no great difficulty in conducting a Servants' Registry, but you must have a waiting room, and one in which ladies can speak privately to the servants they wish to engage. The fees charged to ladies vary from 1s. to 5s., depending very much on the accommodation found for them; sometimes 2s. 6d. is charged when their names are entered on the books, and 2s. 6d. when they are suited. The fees charged to servants are very much less, never more

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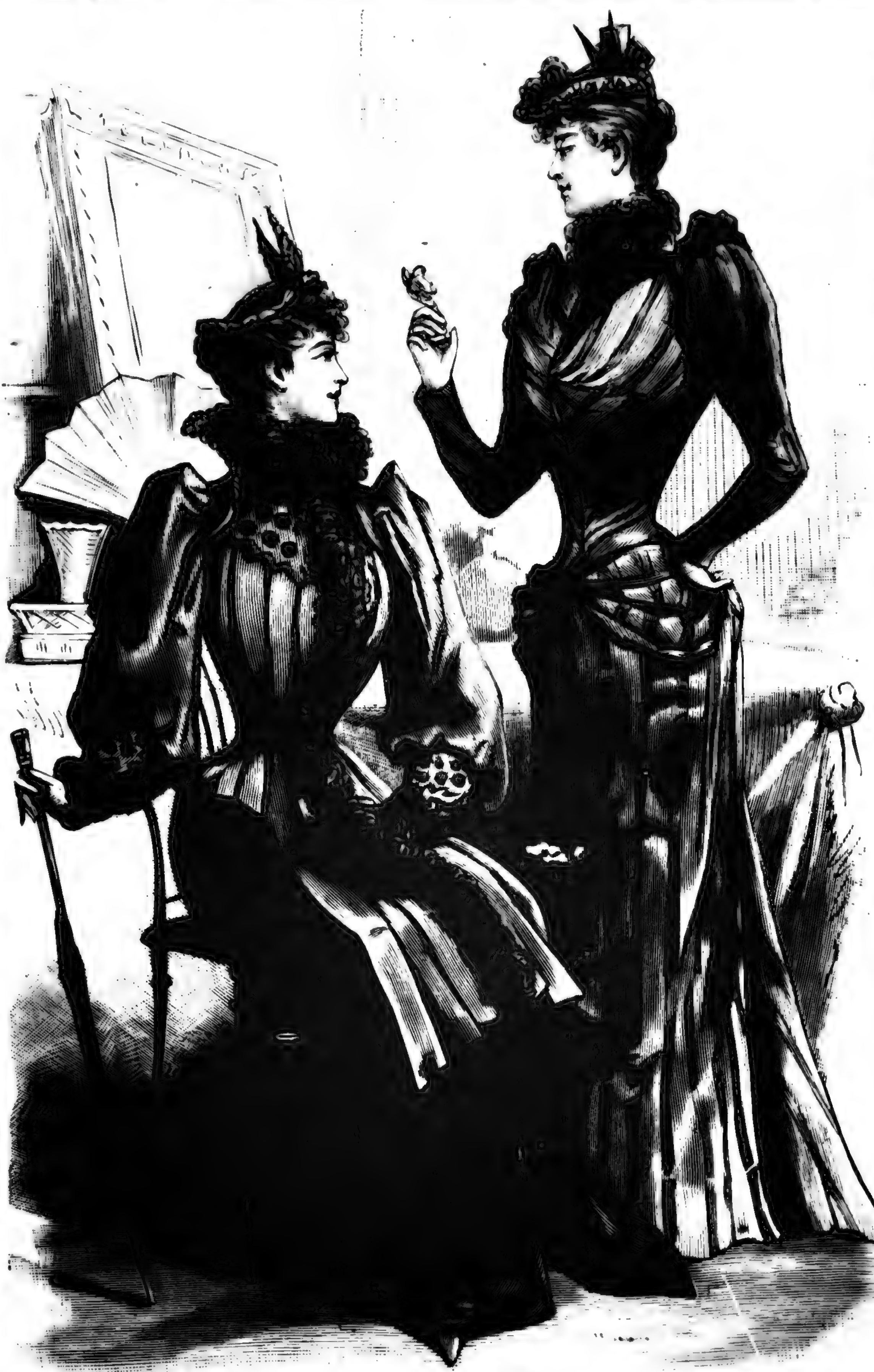
TO INVENTORS.—If you have an idea for a Patent, write to the Patent Editor, Patent Department, 38, Chancery Lane, London, who will supply full particulars and advice free.

than 2s. 6d., and, in many cases, no fee at all is charged. There is no special manner of conducting the books; great accuracy is, of course, necessary, and your books ought to supply a little history of every servant whose name is entered in them, giving a short account of her changes of place, reasons for leaving, etc., etc. The manner of conducting the business depends entirely on the manager of it, but it is very much better to gain a reputation for sending out only good servants, even though they be few in number, than for having your books filled with the names of indifferent servants. A well-conducted registry is fairly remunerative, as, beyond the fitting up of the waiting-rooms, there are few expenses connected with it. Any good business stationer would provide you with the necessary books.

THE following letter has been received from a well-known lady:—"**DEAR SILKWORM**,—Believing that, like almost every woman who has a proper liking for good things, you have a liking for real lace, I write to to say that I have just had a piece of fine old Venice point—given to me contemptuously as a rag—beautifully restored at Mrs. Treadwin's, 5, Cathedral Yard, Exeter, so was rather startled by the news of her death. Miss Herbert has been for 20 years Mrs. Treadwin's manageress, and for four years proprietress of the business. There are between forty and fifty workers employed—some pillow workers, others needle workers, engaged in making Rose point and point de Venise. These numbers do not include the lace restorers and cleaners. The women do not work in schools, as formerly, but in their own homes, some of them being married women. A woman sometimes gives up lace-making after marriage, and then changes her mind and takes to it again. Personally, I have had pleasant dealings with the place for many a year. The workers, copy old lace most beautifully. Some time ago they made me ruffles to match a lovely piece of old Italian lace, and some of our lace connoisseurs here declined to believe they were new!"

A CORRESPONDENT, who evidently has great faith in the motto, "L'union fait la force," suggests that the following associations and societies should exist in every parish throughout the country. These societies are: a woman's law reform society, a ladies' middle-class mutual introduction society, a laundry women and girls' association, sempstresses and needlewomen's associations, dressmakers' associations, working women and working girls' associations, working girls and working women's reading rooms and clubs, boys and girls' free public reading rooms attached to the free public library, a domestic servant's training and hiring institute. Now, excellent as many of these suggestions undoubtedly are, in the case of large town parishes where associations and societies are possible, they would prove a lamentable failure in small country parishes where it might easily happen that a society would be represented by a single member, or possibly by not even one. We heartily wish training institutes for servants could be established all over the country, but we fear this is a dream that is hardly likely to become a reality. It must start with the servants; until they see the necessity of special training for their work, it cannot be expected that they will spend time, during which they might be earning money by doing inefficient work, in learning to do that work well. When inefficient servants learn that their ignorance stands in their own light, they may take pains to remove it, but not before.



No. 69. THE NEVILLE AND LEONTINE COSTUMES.

For Prices, etc., of Paper Models and Flat Patterns, see end of DESCRIPTIONS.

A **BOOKWORM** writes: "I wonder whether Mrs. Talbot Coke, who has such capital ideas, and whose articles I enjoy so much, will ever turn her attention towards the needs of people like myself, who never think a room is really furnished until there is plenty of accommodation for books. This is a reading age, yet in all the pretty fancy furniture that helps to make our rooms so cosy and pleasant, shelves for books are as completely ignored as if our favourite authors had never existed. There are, I know, nice little revolving tables for the books one is reading and wants to have at hand, but they hold very few volumes, and in many cases some wall arrangement would be in every way preferable, and might, I venture to think, be made sufficiently ornamental, and in character with the rest of the furniture, not to be an eyesore. On the contrary, I believe that the presence of books in a room very much adds to its appearance of comfort and refinement, and at least they would be a pleasing change to the innumerable jars, vases, figures, etc., etc., with which most sitting-rooms are overcrowded. Every woman likes to have from twenty to fifty favourite books in her bedroom, but where is she to find some useful and, at the same time, fairly ornamental receptacle for them? The ordinary book-case is too large and cumbersome, and never in the right wood; the little sets of shelves, that can be bought for a few shillings, are very roughly made and hold very few books. What is really wanted is a kind of combination of shelves and brackets, which, I am quite sure, Mrs. Talbot Coke could design better than anybody, and I sincerely hope she will do so."

M. M. B.—With regard to the lighting of the long mirror at the end of the room, a little boy (in the village near which we live) makes some most useful and artistic looking iron scroll wall suspenders to fit Sales' Princess Lamps, for 7s. 6d. each. Mine are mounted on oval boards, which can be covered with any coloured plush. The Princess Lamps cost about 3s. each, at 127, Oxford Street, W.

CHILDREN'S ENGLISH.

HOWEVER important it may be that children should acquire early a certain knowledge of foreign tongues, there can be no manner of doubt, that as charity begins at home, so also does the acquisition of language. First and foremost, as a matter of immense consequence, is the accurate mastery of English. Without it the knowledge of other tongues is of lesser value, given, of course, the case that I am writing and thinking of English children.

It is quite astonishing to note how remarkably indifferent many well educated people are on this point, evincing their negligence by the very hap-hazard way in which they select nurses and governesses for their children, and retain those who are eminently unfitted for the post.

Now to start with, as I wish to deal with the subject from a common sense point of view, I do not for one moment suppose that it is always possible to have a nurse or nursemaid—to begin with them—whose language is perfect. It stands to reason that those who as a general rule undertake these situations have not much education, and have not lived in the atmosphere of mental cultivation. But there are degrees of unfitness, and, where choice can be exercised, it is very important that a nurse who speaks as good English as possible should be selected. Children, naturally imitative, catch up accent, tone, and manner of speaking very much more quickly than their elders. For this reason it is always acknowledged that a child learns a new language with amazing facility. This holds good with respect to English.

Listen to the way in which many children speak, and you are astonished to notice how different is their accent and language generally from that of their parents, and this may often be traced to the nursery.

A nurse with a marked provincial or cockney accent, or who has a Scotch or Irish brogue, will soon be unconsciously copied by her charges. I have heard Irish children speak with the richest brogue, and yet their parents were innocent of anything but the slightest accent, sufficient to betray nationality, but nothing more, and the children—needless to say—were in the hands of Irish servants.

The perfection of speaking English is that no one should be able to guess the native county of the speaker, and, in the cases of children brought up by those who speak badly, the accent caught is not easily got rid of. To a certain extent, it may be overlooked in children and not thought much of, but in after life it is a very serious drawback.

To speak good English with a proper enunciation is requisite for all who profess to be educated people, and, in society generally, it is a mark of defective culture where there is peculiarity in this respect, evinced in a provincial accent, brogue, or cockney twang. The misapplication and omission of the letter "h" can often be traced to early association with those who dropped or added that letter where it was wrong to do so. While I admit that the musical voice of a Hibernian covers a multitude of sins, and that sometimes a faint *soupçon* of brogue may be rather pretty, anything more is not in keeping with the speech of gentle men or women.

Beyond the ordinary use of good English being of consequence in society generally, it is of far greater importance in public speaking.

This is the day for the latter, and women as well as men speak either in drawing-rooms or public places on subjects in which they have an ardent interest. How much, then, does it add to or detract from the influence of the speaker, and from the pleasure of hearing him, if the English is pure and free from any marked peculiarity.

Besides the question of accent, children should be taught to speak grammatically, and no fault be overlooked. It should be noticed then and there, and the child made to repeat the words correctly. Children are frequently very careless about their plurals, and "where is my bricks?" comes from the lips of a child who goes on making the mistake because it has never been corrected.

There are various words, &c., caught up from servants which should be corrected when heard. "Ain't it," "goodness gracious," and "oh lor," are among these, as well as the frequent repetition of "awfully" where it is obviously a misuse of the word, and expressions such as "sickening," "beastly," and such like. They are not refined or pretty, and while some slang is effective and expressive, there is a great deal that is very ugly and senseless.

Slip-shod English is bad English, and a child should be trained how to speak quite as much as how to read. Nipping words, and running one into another, tautology, and ill-chosen expressions should be weeded out by patient watchfulness on the part of the parents or guardians, and persevering correction. Not only with nurses but nursery governesses and instructors generally, care should be taken to choose those who are the most perfect in this respect.

With reference to reading, it would be well for parents to select the books they give their children with much thought. A child's story can be written with the same literary excellence as a high standard novel. From a literary point of view there is no difference at all. Many children's books betray sad ignorance of this fact and show carelessness in construction and very imperfect English which does harm to the readers of them.

As a general rule it is not good to place in the hands of children books in which the speech of the uneducated classes is reproduced verbatim. It may be amusing, and in some cases it is innocuous to the reader, while in another it is certain to be reproduced. Children should be trained to love the poor and show sympathy with them, and that can often be done by stories of their lives. But these must be chosen carefully for the above-named reason, and a child whose powers of imitation are very sharply developed should rarely or never have them at all.

In stories where there is much *argot* or reproduction of uneducated speaking, if read out to children, the reader can, if he take the trouble, alter as he reads and make the characters speak in good English. The loss of *vraisemblance* will not be noticed by his hearers, and it will prevent all chance of adoption by them of words and expressions which would certainly not improve their method of speaking English.

◁ BOOKS FOR THE YOUNG. ▷

The volume of *Atalanta*, from October, 1889, to September, 1890 (Trischler & Co., 18, New Bridge Street, E.C.), is a magnificent book, bound in very artistic style, well printed, and enriched with countless illustrations. It contains complete stories by George Macdonald, Jean Ingelow, Grant Allen, etc., and numerous articles on different subjects by well-known writers. The list of contributors, both authors and artists, is one that few magazines could excel, and is in itself a guarantee of the literary and artistic merits of the volume.

A charming magazine for the nursery is *The Little One's Own Coloured Picture Paper*, published by Dean and Son, Fleet Street. Every one knows the attraction that coloured pictures have for young children, and this magazine is filled with gaily coloured illustrations representing amusing scenes in animal and child life, such as children can understand and appreciate. There is plenty of good letterpress in prose and verse, music and songs, etc., and, indeed, all tastes are catered for. The Christmas Number of the magazine, *Golden Bells*, contains, in addition to the usual stories, coloured pictures, &c., a special Presentation Plate of a funny quartet of dancing cats.

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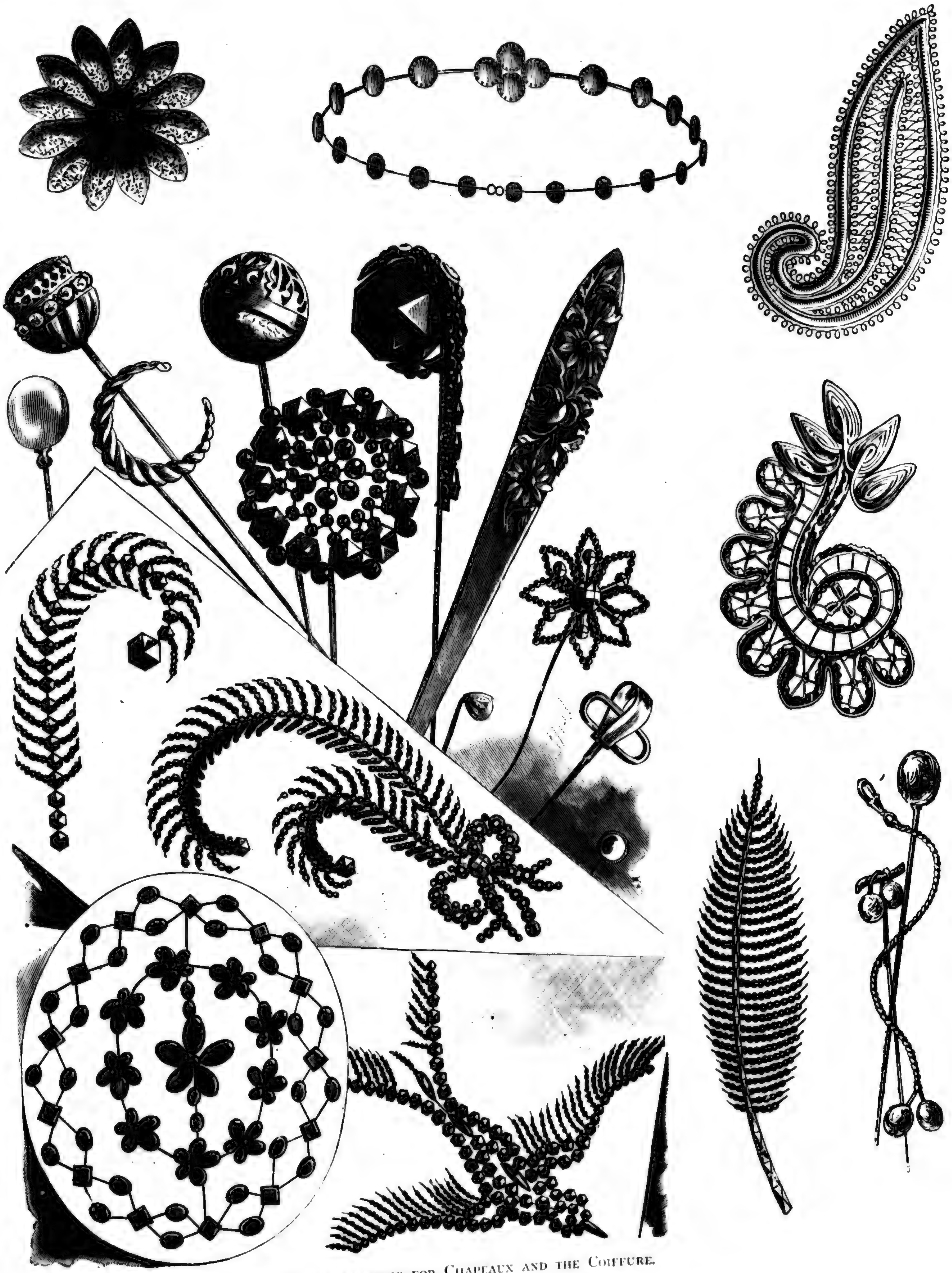


No. 70. Ornaments for Chapeaux and the Coiffure.

Myra's Answers on Health and Personal Attention.

ALCE.—To get the full effect of myrrh and borax as a mouth-wash, it is well to have two bottles, one of tincture of myrrh, and one of saturated solution of borax in water, and to add a teaspoonful of each to a wineglassful of water for a mouth-wash.

IRENE.—The pain might be caused by rheumatism, or by some affection of the lungs; in either case you should have medical advice at once.

CHERRY.—If your stoutness does not interfere with your comfort or your appearance, let it alone, but if it does either, take measures to remove it. If you determine to reduce your weight, the best plan will be to take a course of the new remedy for obesity, "The Extract of Sea-Wrack." This has marvellous power in reducing obesity, sometimes causing a loss of 30 or 40 lbs. without in any way affecting the general health or demanding very onerous diet restrictions. You will find this described in Mr. Mason's advertisement in this journal.

NUTCRACKER.—1. Nothing can be done to alter the structure of the hair-tubes or canals, but it is a fact that hair which was straight before sickness will sometimes grow curly afterwards. Of course if you wish your hair to curl you must also keep it dry. Curly hair may be hereditary, and, as we all know, certain races always have curly hair, and with others it is as invariably straight. In all cases its growth is beyond control. 2. Possibly the lotion was not correctly made or it might not suit your hair; try the beeswax preparation described in the December number. 3. The fluid will make the hair wave; if you want curls you must use tongs, pins, or other means. It is quite harmless. 4. Rubbing the scars with warm olive oil is the best remedy, but we fear it will not be possible to obliterate them altogether.

MAUD.—Your hair seems to have been much neglected, and to have become very thin and poor. You need a restorer which will act quickly, and also give plenty of nutriment to your dry hair. Petroleum Pomade will be the best, its effect upon the growth and vigour of hair is surprisingly rapid and powerful. Many instances of its success—success even to an extent unhoped for—have come under our personal notice. It is prepared by Mr. Mason, Pharmaceutical Chemist, Norwich, from whom you can obtain it, carefully packed, and post free, for 1s. 6d.

PEPIP.—1. Mr. Mason will make up the preparation for you. Lotions are generally filtered through white blotting paper, but, in this case, two or three folds of muslin would probably answer equally well. 2. Why not try the effect of waxing the hair in the manner described before putting it in papers? It cannot do any harm, though the preparation is not intended to be used in this way. 3. Yes; send to him and tell him the kind of shade you wish for.

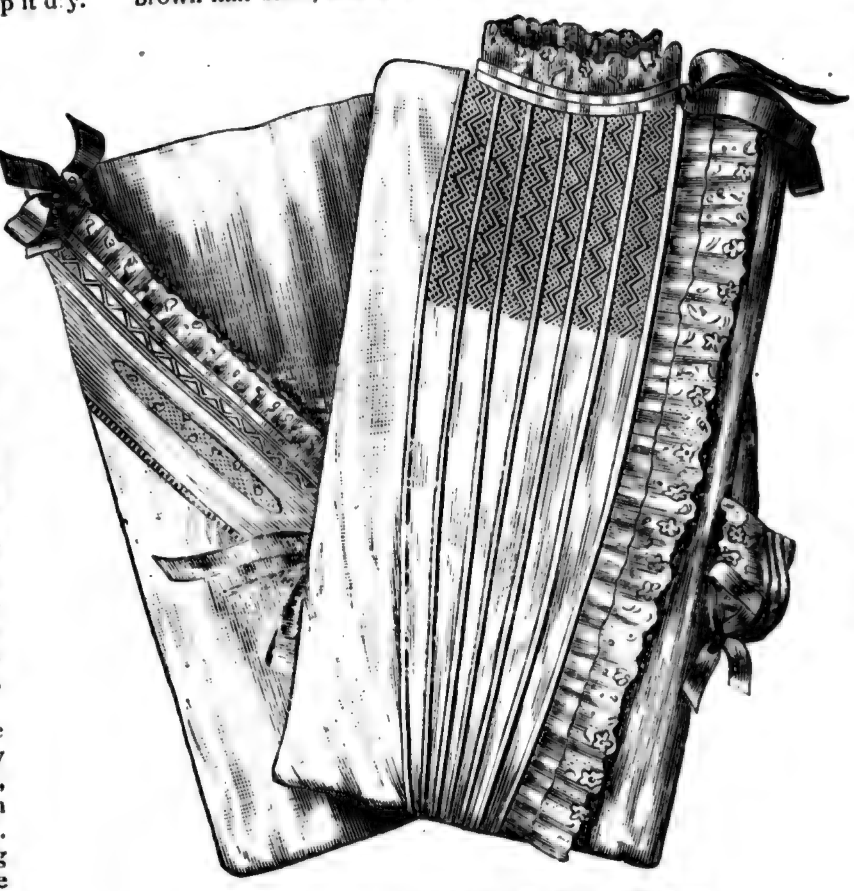
LYNETTE.—Rice starch and violet powder are not adhesive enough to make good skin powders. Unrivalled as a complexion powder stands the exquisite Bloom of Stephanotis. It possesses the necessary elements of perfection in such a powder, being thoroughly adhesive—and, hence, lasting in effect, invisible on the skin, very cooling, preventing flushing and redness, and perfectly harmless both to skin and health. It is of a delicate cream tint, not dead white, and exquisitely perfumed. It is prepared by Mr. Mason, Chemist, Norwich, who will forward it to you, post free, for 3s. 6d.

EAUX BONNES.—We would suggest that you try the effect of the grape-diet cure next summer. Meanwhile avoid much meat or stimulating diet, and live largely upon fresh fruit, milk puddings, and porridge. Highly seasoned dishes will be very bad for you, and you must be more careful to take regular exercise.

TOWLE'S PENNYROYAL AND STEEL PILLS FOR FEMALES, quickly correct all irregularities, removes all obstructions, and relieve the distressing symptoms so prevalent with the sex. Boxes, 1s. 1½d. and 2s. 9d. of all chemists. Sent anywhere on receipt of 15 or 34 stamps by the Maker, E. T. TOWLE, Chemist, Nottingham.

A BRUTE.—The most useful book you could consult is "The Hygiene of the Skin," by J. L. Milton, Senior Surgeon to St. John's Hospital for Diseases of the Skin, published by Chatto and Windus. This will give you the dietary and other rules of health you are in need of, though we think you should have medical advice. You cannot use a better soap than Vinolia, and you should apply the Vinolia Cream to the breaking out and pimples whenever they appear, rubbing in a little at night. The simplest remedy for greasy skin is to bathe the face in wine, or in some astringent lotion; if your complexion is fair, use cheap white Rhine wine, if dark, French claret will answer better. The use of toilet vinegar in the same way, vapour baths and friction with flesh gloves may also be recommended. The food should consist largely of fruit and green vegetables; highly spiced dishes and malt liquors should be carefully avoided.

MARA.—Greyness in golden-brown hair like yours is somewhat difficult to treat. What you need is a vegetable stain. Write to Mr. Mason for some of his Extract of Walnut Juice and Nutgalls, which has much more power than the juice alone, as a rich brown hair stain, and is equally harmless. See his advertisement for particulars. For all golden, chestnut, and hazel-brown tints of hair this is unrivalled.



No. 71. CAMBRIC CHEMISE AND NIGHT DRESS.

L. D.—The Pâte des Prélats would be an admirable preparation for you to apply to your hands, but you must wear gloves almost incessantly. The Pâte des Prélats is supplied by the Parfumerie Exotique, 35, Rue du Quatre Septembre, Paris.

SPECS.—White wax two ounces, oil of almonds four ounces, Venetian talc two ounces, otto of roses one drachm. Melt the oil and wax together, stir the talc gradually in, and lastly add the otto. Stir well till it sets.

MISS DE B.—You may be rid of your annoyance; superfluous hair may be readily removed by a good depilatory. The application must be repeated at intervals so long as the hair shows signs of growth; but you may hope to see the growth become weaker after every such application, and ultimately cease. We always recommend Mason's Depilatory as being the best, safest, and cheapest. For particulars see his advertisement in this journal.

AIMEE.—1. Yes, for Rowland's Kalydor, you cannot have anything better. Use it night and morning. 2. Very pleasant indeed, but you will find that the constant use of the hot-water footstools will make your feet very tender and susceptible to chilblains.

AVA.—Nature is the best judge of the colour of hair which best suits each one of us. To dye the hair golden is absurd, but the wish to get bright tints and golden reflets into it is quite pardonable. This may be done by the use of peroxide. Peroxide of Hydrogen, free from impurities and properly prepared, is quite safe for use to the hair, and we believe actually improves its health and condition, if not used in excess. It gives, by simply oxidizing the colouring matter of the hair, lighter, brighter, and more golden and bronzy shades to it. That supplied by Mr. Mason is the best and purest. You will find full particulars in his advertisement.

GLOVE.—Conserve of lavender, for sweetening the breath, is made by beating into a smooth paste one part of fresh lavender flowers and three parts of white sugar. Half a teaspoonful of this may be taken as desired.

MRS. L. S.—1. You can have MYRA posted to Canada, direct from the office. 2. Crowsfeet and wrinkles can be combatted by the use of Mason's Cold Cream of Wool Fat and Cucumber. The cream should be rubbed across the lines of the wrinkles, and its good effects are speedily noticed. The large proportion of fresh cucumber juice contained in this preparation exercises a decidedly whitening effect upon the skin, and altogether it is invaluable for improving the complexion. It is recommended by high authorities. Mr. Mason, of Norwich, is the sole maker of this cosmetic; he sends it, post free to any address, for 3s. 6d.

QUEEN OF SHEBA.—It is simply due to friction. Soak the feet in hot water and then rub the affected parts with pumice stone; if you fear hurting yourself rub a little glycerine or cold cream in after you have finished rubbing, but repeat the process daily until all the hard skin has been removed, and afterwards about once a week. Of course you must leave off rubbing as soon as there is any feeling of tenderness.

ERNE.—Our answer to you will be useful to many. As a hair dye, safe, suitable, and reliable, before all others we recommend the Garrison Hair Dye, prepared by Mr. Mason, of Norwich. It is unequalled for dark brown or black hair, and is remarkably permanent. Being in one solution it is easy of application and very cleanly. He sends it to any address, post free, and under cover, for 3s. 6d.

NORAH B.—You could not use glycerine with any comfort in the manner you suggest; it would make your hands red and sticky. You will find a much better and pleasanter remedy in Clark's Glycola, which is so completely absorbed by the skin that it leaves the hands beautifully soft and smooth, and quite free from any sticky, greasy, or clammy feeling. You should send to Mr. T. L. Clark, The Laboratory, Crouch End, N., for a bottle of this capital preparation.

MRS. G. B.—1. There is nothing like Rowland's Macassar Oil, in the light or golden shade, for nursery use. You may rub the oil into the hair of the baby even, without fear of making it darker, and it is sure to promote the growth of the children's hair. 2. You should have knitted corsets, in natural wool, for your young daughter. They will protect her from cold, and are so elastic that you need not fear pressure. They are supplied by the Knitted Corset Company of Nottingham, and are eminently hygienic.

MAY.—In early youth, it is better, we think, to wear the hair short. The free use of the scissors in childhood will best secure the luxuriance and beauty of the hair in future years. Short hair, also, can be frequently washed in warm, soft water, and so kept clean with little trouble.

GREGORY.—If, at your remote distance, you cannot obtain distilled water, you may get it practically pure by waiting till the end of a pouring wet day, and then collecting in bottles, direct from the house-roof pipe, the running rain water caught by the clean roofs.

Description of Our Engravings,

Giving Details of the Latest Styles, Colours and Materials.

No. 46. THE RONCEVAL HAT.

Black velvet hat with draped crown and waved brim. Trimming of black feathers curling over the crown and brim.

No. 54. THE GASCOIGNE COSTUME.

Plain skirt of navy blue woollen slightly trained at the back. Short jacket bodice with open fronts ornamented with a coat collar and revers of silk to match the serge. Vest and collar of striped blue and gold coloured jersey added on at the shoulder and under arm seams. Silk sleeve, raised at the shoulder and buttoned at the wrist. Waistband of blue gros grain, fastened with a gold buckle. Hat of bronze felt, trimmed with wings to match, and a rosette of bronze velvet. Jacket of check bronze and beige cloth. Quantity of material required—serge 7 yards.

Nos. 55 AND 56. THE ROSCOE JACKET.

Jacket of grey cloth, front and back views. Tight-fitting fronts fastened down the centre with deep added basques joined on round the hips; back with flat basque. Added revers in front ending in a point at the waist and forming a plastron. Medici collar sloped out in front, coat sleeves raised at the shoulders, and pocket flaps at the sides. Rows of narrow mohair braid sown on close together round the edges, and on the collar, revers, cuffs and pocket flaps. Quantity of material required—2½ yards.

Nos. 57 AND 58. THE MONTAGUE VISITE.

Jacket bodice of seal brown plush, the back cut in two tabs falling over a flat added basque underneath; the sides with longer basques, the fronts forming a slightly pointed waistcoat and fitted by a breast pleat. Added fronts of braided brown cloth cut low at the neck and falling in long open points bordered with astrakan. Coat sleeves, and visite sleeves of braided cloth mounted like a pèlerine in front and puffed on the shoulder. High collar of astrakan and Henri II. collar of plush ending in revers. Plush cuffs on the coat sleeves.

No. 59. THE PARABERE MANTLE.

Mantle of grey cloth with stole front embroidered with grey silk on the chest and drawn in at the waist by a folded band with passementerie motif in front. Black feather trimming round the stole end. Deep pèlerine, the basque open at the back, and over-cape in fichu shape draped on the shoulders by two buttons, and forming a kind of embroidered hood finished off with a passementerie motif at the back. Similar motifs on the points in front. Feather collar.

No. 60. THE YOLANDE VISITE.

Mantle of black velours du Nord; the back with centre and side seams and square basque embroidered with silk. Long pleated mantilla ends in front embroidered at the edge and joined to the back by a side piece with flat basque. Visite sleeve rounded over the shoulder, the pointed end enriched with embroidery and graduated chenille fringe worked in with the embroidery. Medici collar turned back in front with embroidered revers, and fluted at the back. Collar and pointed plastron of feather trimming, and band to match round the sleeve.

Nos. 61 AND 62. FASHIONABLE VISITING CHAPEAUX.

No. 61. Draped red velvet toque, the crown ending in a knot at the back. Narrow black velvet strings tied on the knot. Plume of black feathers in front and jet bird ornament.

No. 62. Capote of maize coloured velvet with soft draped crown and narrow frilled brim veiled with black Chantilly lace. Jet cord round the crown, crossing the left side, starting from under a jet aigrette in front. Black velvet strings.

No. 63. RECEPTION AND VISITING DRESSES.

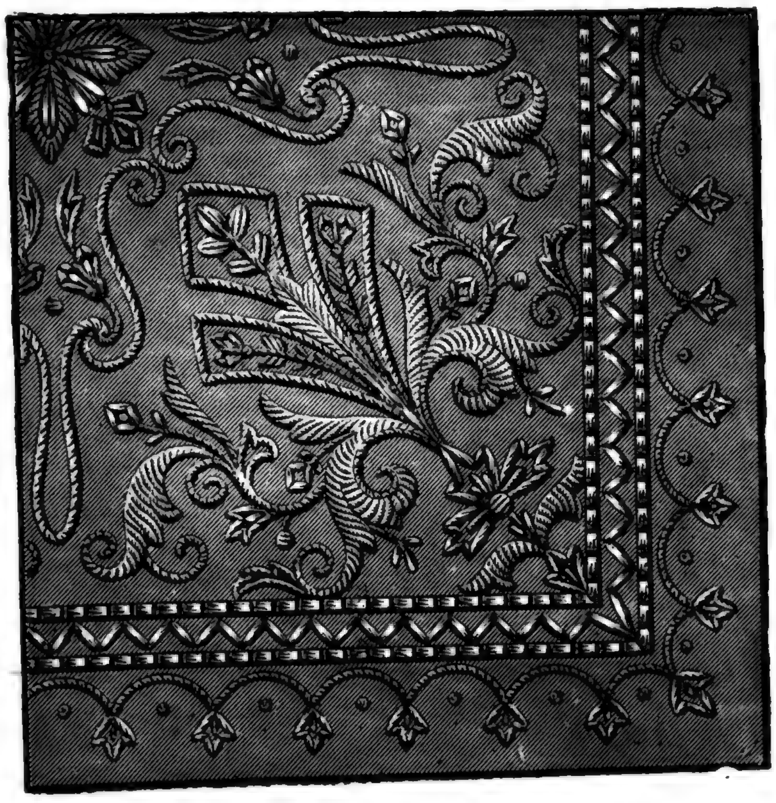
Fig. 1. Dress of Ophelia woollen with black embroidered spots. Plain skirt mounted with gathers and open in front a little to the left of the centre, and ornamented with a revers of gold passementerie. Plain corsage fastened down the left side, the right side ornamented with a corselet of the gold passementerie, deep turned down collar and revers open in a small V, and tight sleeves to match. The upper part of the sleeve puffed. Quantity of material required—8 yards.

Fig. 2. Costume of olive green cloth, trimmed with black braid embroidery and brandenburghs. Plain skirt, slightly trained, edged with a narrow border of black fur and embroidered on the left side. Jacket, with long, full basque bordered with fur, and fastened down the centre in front, under a band of fur. Brandenburghs on each side of the front; fur collar, and fur on the sleeves. Green velvet hat trimmed with black wings, and cloth muff with a band of fur round the centre. Quantity of material required—8 yards.

No. 64. FASHIONABLE TEAGOWN AND COSTUME.

Fig. 1. The Viviane chapeaux; low crown of black velvet with drapery of maize coloured velvet across the crown; the brim covered with similar velvet, ornamented with fine gold and jet embroidery; puff of velvet in front, and bow of ribbon to match. Plume of black feathers at the back, and black velvet strings.

Fig. 2. Teagown of heliotrope poplin, the right side of the front draped to the left hip, under a passementerie ornament, and falling in easy coquillé folds, showing an under-skirt of lace over silk. Fur border down the fronts and round the edge and train. Open sleeves trimmed with fur and lined with surah, and under-sleeves of broché velvet. Fur round the neck, and folded cravat of white silk muslin with lace jabot following the line of the opening. Quantity of material required—poplin 18 yards.



No. 72. CORNER OF MAT.

Fig. 3. Costume of almond green cloth, the tablier very slightly draped and richly embroidered with green silk in darker shades and gold down the sides and at the corners. Double narrow band of fur edging the tablier and single band edging the pleated back breadths. Cloth corsage, embroidered all over with silk and gold, the basque edged with passementerie, fringe to correspond. Band of fur round the slightly opened neck. Cloth sleeves embroidered and trimmed with fur at the wrist. Quantity of material required—7 yards.

No. 65. NEW BALL TOILETTES.

Fig. 1. Skirt and train of pale gold coloured peau de soie, the front of skirt trimmed with a rich passementerie and fringe in gold coloured silk and amethyst beads. Corsage of amethyst velvet with deep round basque, open in front over a full plastron of gold coloured lisse ending under a fringed band, this and the epaulet sleeves match the trimming on the skirt. Band of feather trimming across the top of the corsage, over the shoulders, ending at the back as in front, a raised ruff of wired gold lace. Quantity of material required—peau de soie 14 yards.

Fig. 2. Skirt of turquoise blue crêpe de Chine, festooned at the edge over an under-skirt of faille. Draped figaro jacket of crêpe de Chine over a pointed corselet of gold and turquoise bead passementerie. Band of blue feather trimming round the neck and pleated sleeves of lace embroidered with gold. Quantity of material required—16 yards.

Fig. 3. Dress of almond green gros de Lyon; the front of skirt trimmed with a draped flounce edged with lace and caught up with groups of mauve feathers; draped paniers edged with lace, and long full train. Plain pointed corsage with draped berthe edged with lace. Diamond brooch in front and mauve feathers on the right shoulder. Quantity of material required—20 yards.

No. 66. THE SYLVESTER JACKET.

Tight fitting jacket of dark red cloth with black broché spots. Sleeves of plain cloth with passementerie balls on the inner seam; Medici collar, edged with passementerie balls. Grey felt hat trimmed with black feathers.

No. 67. THE SHIRLEY TEAGOWN.

Teagown of lobelia blue vigogne, trimmed with black ribbon velvet and black lace. The left front crosses diagonally, opening at the neck in a small V, and is drawn in at the waist by a band of gauging; the skirt opens in a reversed diagonal line with lace revers over a silk under-skirt. At the back is a large double box-pleat from the neck to the edge, the centre part being draped at the neck to simulate a hood. Full sleeve with lace revers; bows at the waist and on the sleeves. Quantity of material required—7 yards.

No. 68. THE AINSLIE MANTLE.

Mantle of check tweed. Redingote cut on the cross and bordered above the edge with a band cut on the straight. Deep, plain pèlerine, trimmed in the same way, with a straight cut band and fastened on the chest with a series of buttoned velvet tabs. Turned down collar cut on the straight. Toque, with crown of sealskin and brim of beaver, fancy bird's head and wings in front. Quantity of material required—8 yards.

No. 69. THE NEVILLE AND LEONTINE COSTUMES.

Fig. 1. Cloth Costume. Casaque of beige cloth with long mantelet ends; the fronts pleated and mounted on a yoke embroidered with silk. Full puffed sleeves with epaulets and deep embroidered cuffs and a band of brown feather trimming at the wrist. Collar of brown feathers, band down the front, and muff to match, brown velvet capote embroidered with gold; lace wings in front. Quantity of material required for the casaque—3½ yards.

Fig. 2. Costume of striped woollen. The skirt gathered up in front and pleated at the back of the hips so as to form draped rounded paniers on eac side. Plain breadths at the back. Corsage cut o the bias in front with a species of velvet yoke on the left side; the fastening on this side. Sleeves cut o the straight with a puff of velvet forming an epaulet Feather collar round the neck. Velvet hat trimme with ribbon and feathers. Quantity of materia required—8 yards.

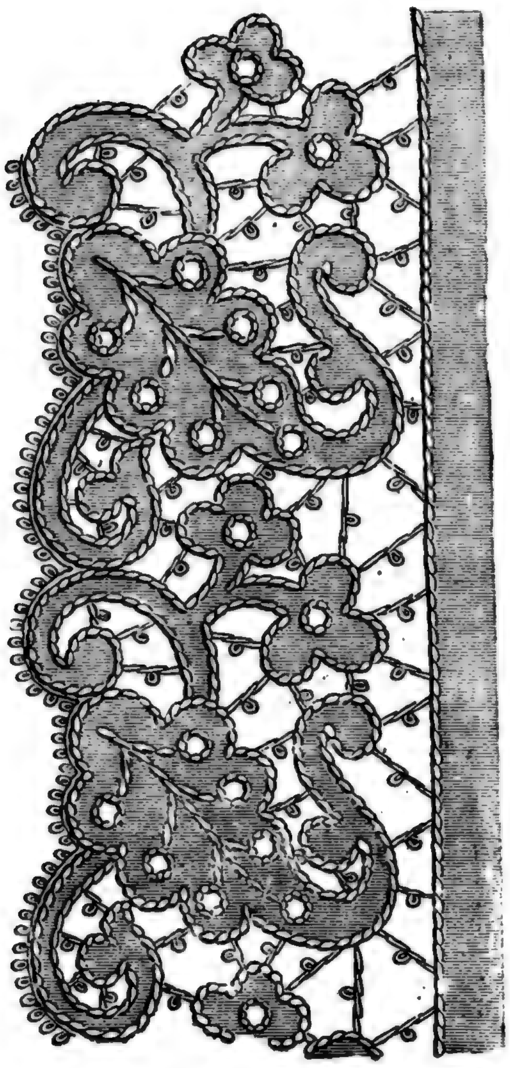
No. 70. ORNAMENTS FOR CHAPEAUX AND THE COIFFURE.

The ornaments consist of pins, aigrettes, a bir etc., in jet; pins, etc., in gold and oxidysed silver f the hair, motifs in gold passementerie, grape heade pins, bracelet, etc.

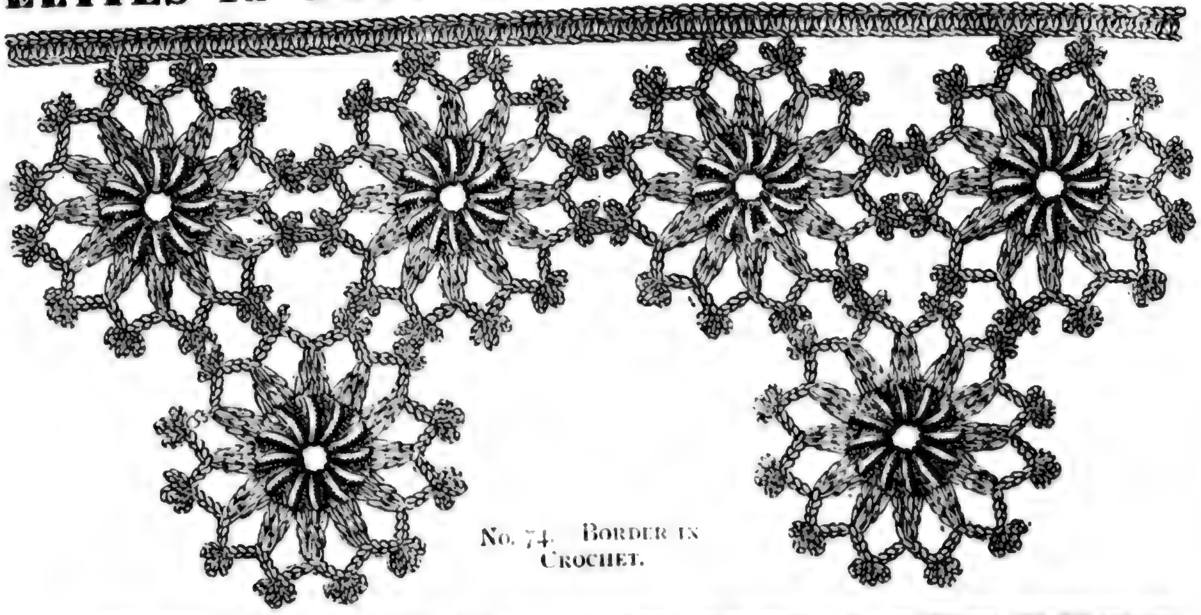
No. 71. CAMBRIC CHEMISE AND NIGHT DRESS.

The chemise is intended for wearing with evenin dress and is cut in low points front and back trimme with lace and fine embroidery. Bows of ribbon front and on the shoulders. The night dress fastened down the left side and has a square yoke torchon lace insertion divided by corded pipings, t

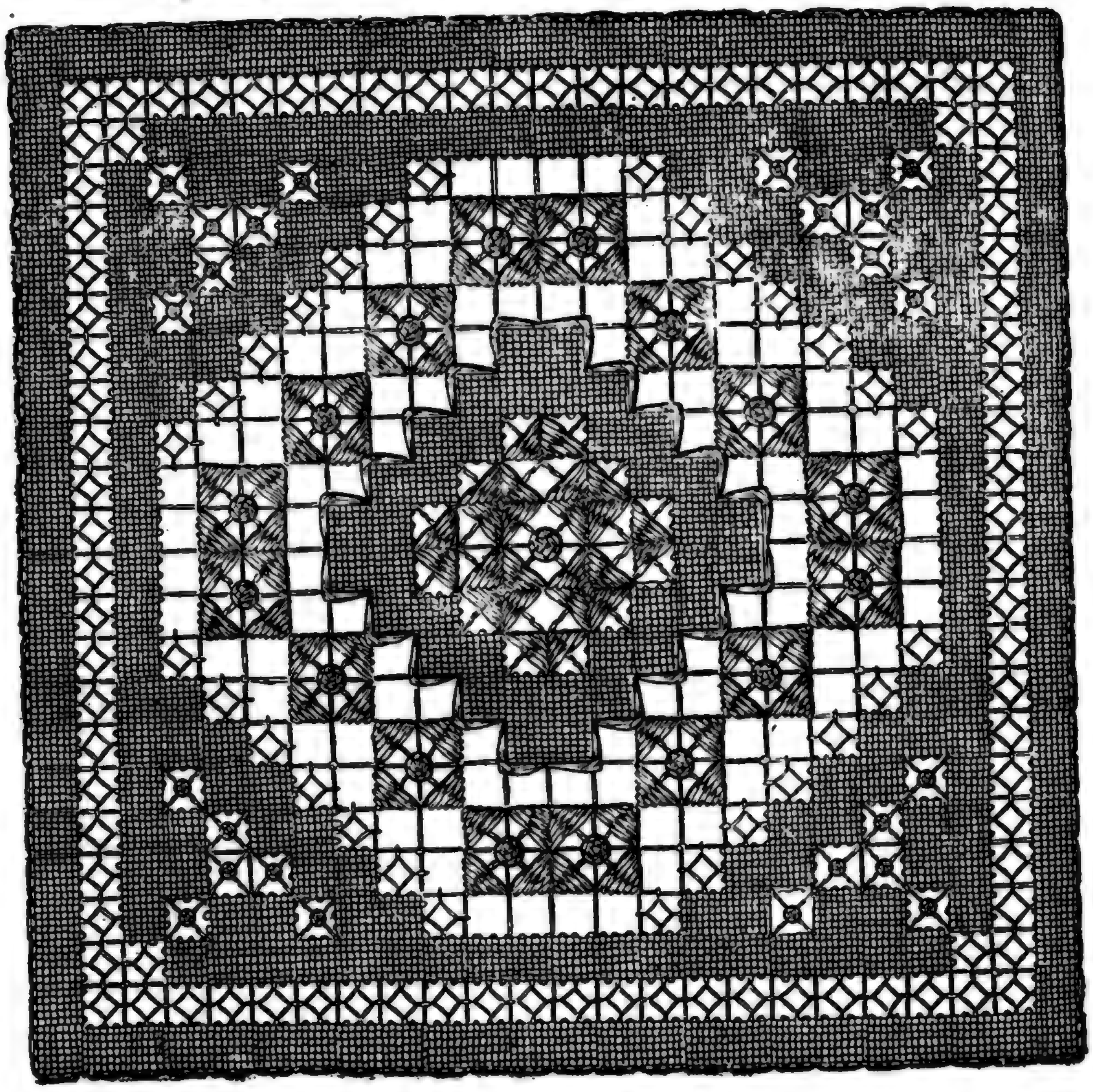
NOVELTIES IN NEEDLEWORK.



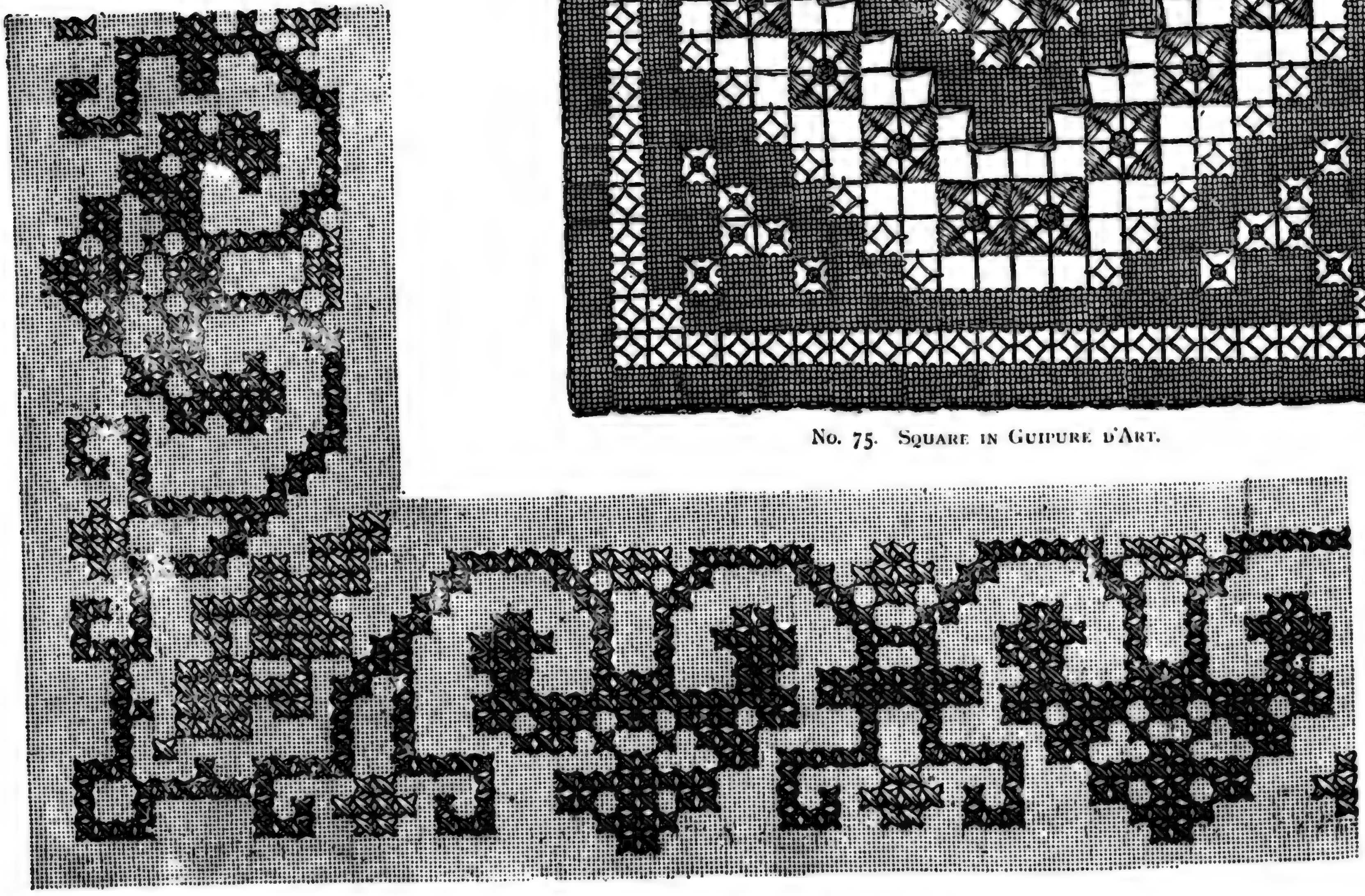
No. 73. Band in Richelieu Guipure.



No. 74. Border in Crochet.



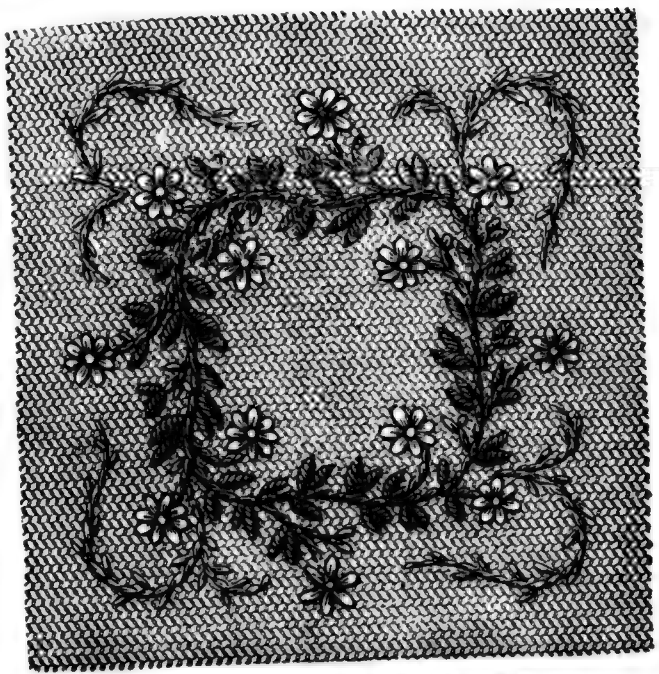
No. 75. Square in Guipure d'Art.



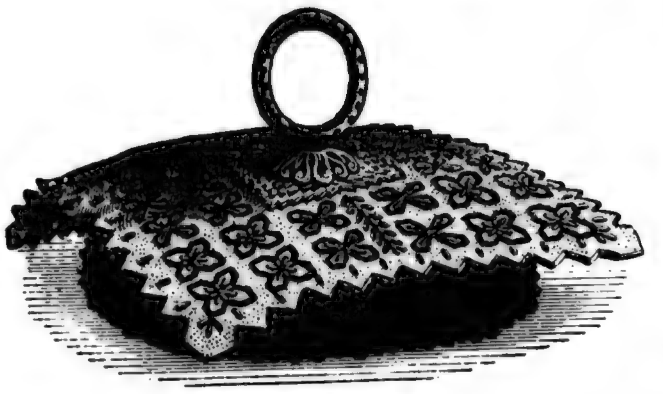
No. 76. Corner and Border in Cross-stitch.

We beg to recommend Messrs. WALTER EVANS & Co., Derby, for every

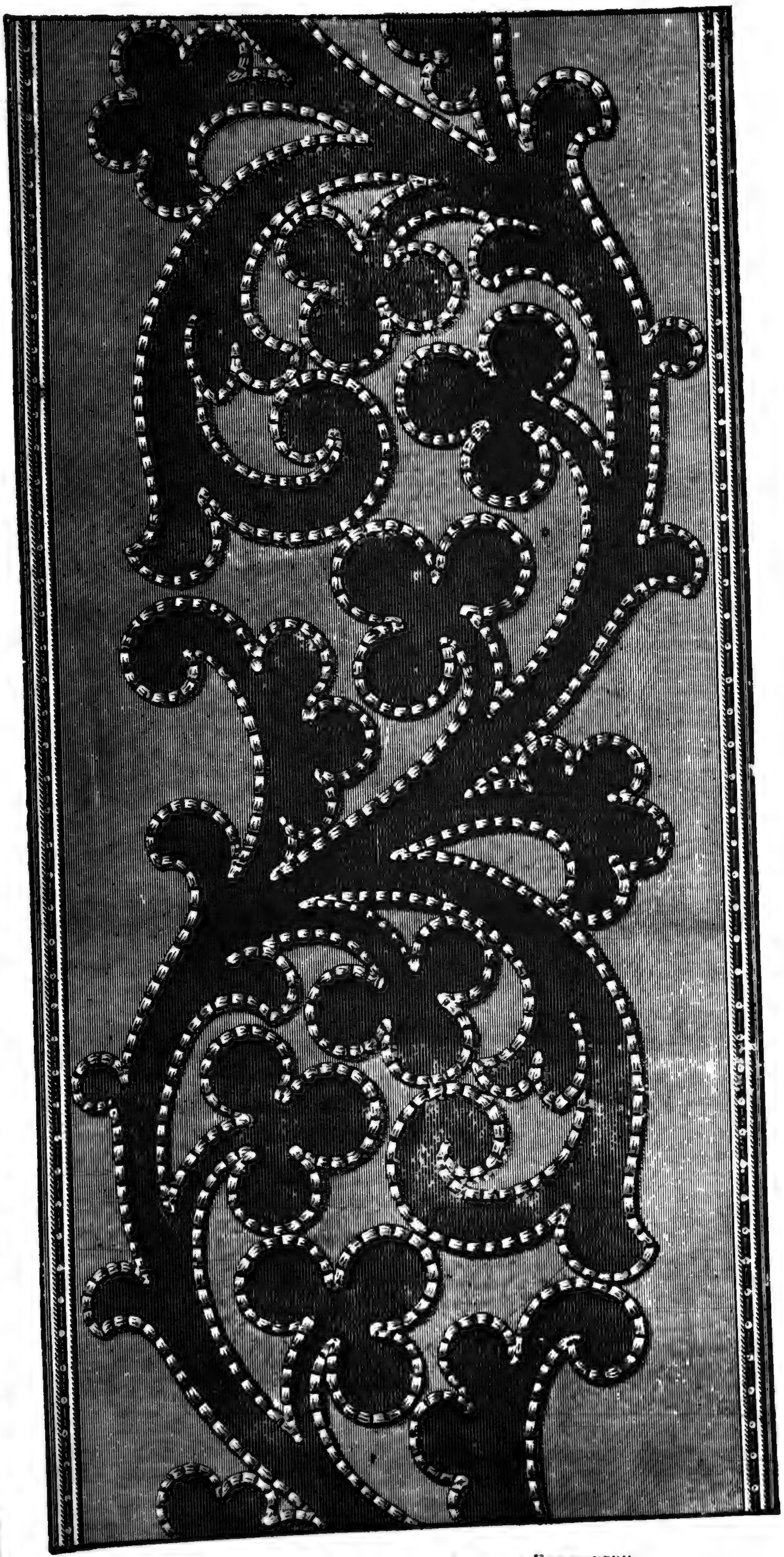
NOVELTIES IN NEEDLEWORK.



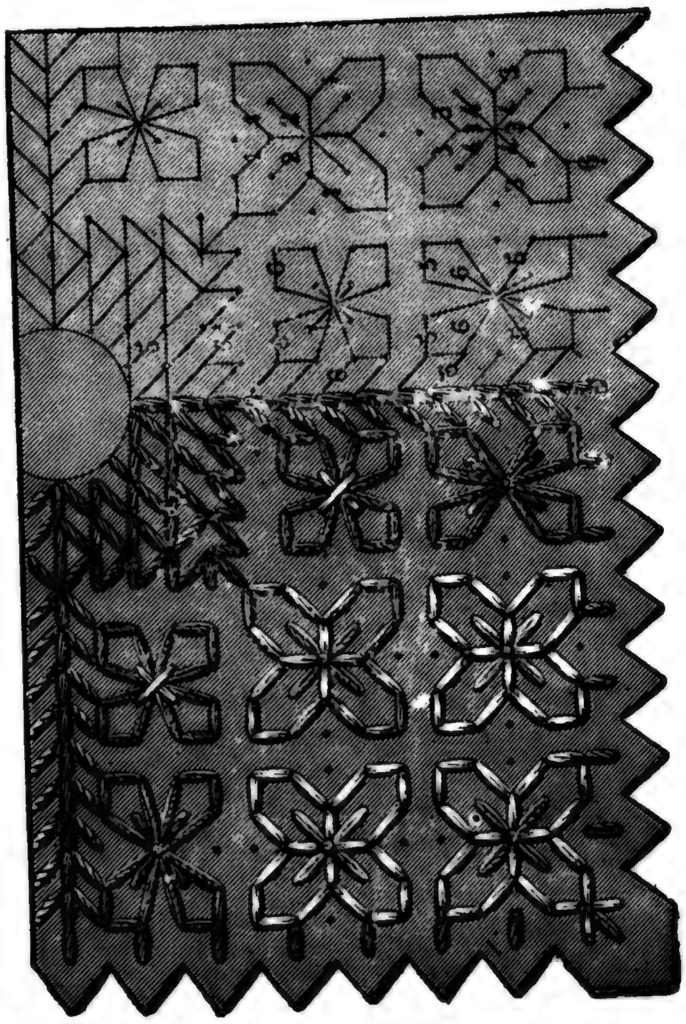
No. 77. Design in Darned Net.



No. 78. Penwiper.



No. 80. Band in Appliqué Embroidery.



No. 79. Design for Penwiper.

kind of Crochet and Knitting Cotton, Embroidery and Maltese Thread.

pipings meeting in a point at the end of the opening. Lace round the neck and down the opening; sleeves trimmed to match. Bows of ribbon at the neck and on the sleeves.

No. 72. Corner of Mat.

The illustration gives a fourth part of a square mat, made of olive green cloth, embroidered with pink réseda and old gold silk. The edge is pinked out in pointed scallops all round, and the mat is lined with olive green or sateen.

No. 73. Band in Richelieu Guipure.

This kind of guipure is much used for ornamenting table linen. The design is traced on the material, the edges are either overcast or worked in button hole-stitch, the veinings and small holes are overcast, and the bars are in twisted thread or in button hole-stitch. The material is cut away under the bars.

No. 74. Border in Crochet.

The stars are worked separately, but joined together, as shown in the illustration, at the picots. Make a ring of cotton, into which work 14 treble. 2nd row—* 3 double in 2 stitches, then put the needle into the hole in the centre, draw the cotton through, as though a double crochet-stitch were to be worked, make 4 chain, and repeat from * 6 times. There will be then 21 stitches. 3rd row—* 3 treble in 3 stitches, drawn to 1 at the top, 3 chain, treble picot of 3, 3 chain, repeat from *. When a sufficient length of stars has been worked, make a foundation of chain on which work trebles.

No. 75. Square in Guipure d'Art.

The square may be used for a d'oyley, pincushion cover, etc. The stitches are linen-stitch, darning-stitch, wheels, and point d'esprit.

No. 76. Corner and Border in Cross-stitch.

The design is worked with ingrain cotton, flax thread, or silk, in two shades, on étamine, linen, or other material.

No. 77. Design in Darned Net.

The design is worked with coloured silks, or with white flax thread, on net, as a covering for a pincushion made of coloured silk.

Nos. 78 & 79. Embroidered Penwiper.

The top of the penwiper is a piece of perforated cloth, half of which is given in full size at No. 79. The design is worked with silks in two shades of blue, pink, red, and two shades of bronze. This oblong square is laid on top of a number of round pieces of cloth, scalloped out at the edge, and drawn up in the centre. A ring handle is passed through the centre and secured underneath by a small screw.

No. 80. Band in Applique Embroidery.

The ground is bronze satin sheeting, the appliqués are in old gold or brick red corded silk, outlined with a couching of thick old gold silk, sewn on with fine silk, in the same colour, or in red. The narrow border consists of a row of red braid, edged with old gold silk cord, and with French knots worked with old gold silk on the braid at intervals.

No. 82. Shield Pincushion.

The pincushion is cut in the shape of a shield, and covered with a piece of silk brocade; it is suspended by loops of ribbon from the top corners, and decorated with bows to match.

No. 93. Steel Combs.

The combs are made of imitation tortoiseshell and decorated at the top with fine steel ornamentation in different styles.

No. 94. New Baskets and Lamp Shade.

The baskets, for waste paper and work, are of willow decorated with embroidery in wool and chenille and lined with satin; chenille is twisted round the handles. The lamp shade is of pink muslin with very finely embroidered figures in coloured silks. The shade is lined with pink silk, of which there is a puff round the top.

No. 95. Buckles for Waistbands.

Fig. 1 is of chased silver in Louis XV. style; fig. 2, horseshoe buckle in silver gilt; fig. 3, ornamental buckle in gilt bronze.

No. 96. The Sackville Toilette.

Princess dress of white cloth, the corsage open and draped on the chest by a gold buckle. The bodice is short at the back and completed by an added skirt. Medici collar of gold passementerie widely opened in front and framing a draped fichu of silk muslin. Corselet to match open in front, and with points meeting in the centre of the back. Puffed elbow sleeve with a revers of passementerie. Quantity of material required—8 yards.

Nos. 97 and 98. Hats and Mantles: Models from Les Grands Magasins du Louvre, Paris.

No. 97. Fig. 1. Felt hat trimmed with plumes of ostrich feathers and bows of ribbon velvet. Price £1 1s.

Fig. 2. Hat with draped crown of coloured velvet and brim and bow of black velvet. Three swallows at the back. Price £1 10s. 6d.

Fig. 3. Black felt hat, trimmed with a wreath and plume of black feather tips. Price £1 14s. 6d.

No. 98. Fig. 1. Jacket in plain black or coloured cloth with braided fronts. Price £1 10s.

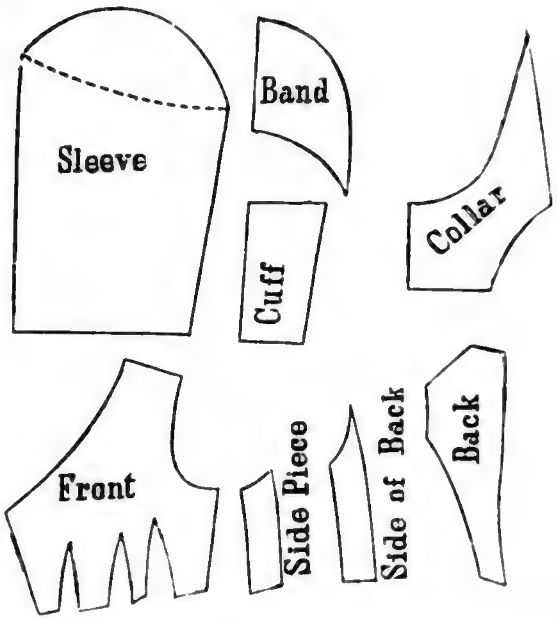
Fig. 2. Long mantle in fancy cloth; new colours. Price £1 5s. 6d.

Fig. 3. Jacket in imitation astrakan, lined with quilted satin. Price £1 13s.

Fig. 4. Circular cloak made in cashmere and vigogne, lined with satin and trimmed with fur. Prices from 18s. 6d.

Nos. 99 to 109. Skirts, Clothing for Infants, etc.: Models from Les Grands Magasins du Louvre, Paris.

No. 99. Skirt in black or coloured surah, lined with flannel, and trimmed with flounces of surah veiled with lace. Price 18s.



No. 81. Diagram of the Cut-out Paper Pattern Corsage of Reception Dress, No. 63.

No. 100. Lace cap, trimmed with ribbon and jet leaves. Price 8s.

No. 101. Skirt of coloured glacé silk in all shades, trimmed with a flounce veiled with lace. Price £1 11s. 6d.

No. 102. Skirt of black satin merveilleux, trimmed with a lace flounce over coloured silk. Price £1 13s. 6d.

No. 103. Flannel matinée, trimmed with an embroidered flounce. Price 7s. 6d.

No. 104. Skirt of striped satin, trimmed with a deep scalloped flounce. Price £1 1s.

No. 105. Infant's cloak in cream or coloured woollen, trimmed with fancy braid. Price 14s.

No. 106. Monthly gown in swansdown piqué, the robing and bodice trimmed with embroidery. Price 11s. 6d.

No. 107. Infant's cloak in cream woollen, the skirt and cape ornamented with deep embroidery. Price £1 4s.

No. 108. Monthly gown in cream woollen, the skirt embroidered with silk, the bodice ornamented with tucks and fancy stitching. Price 18s.

No. 109. Infant's cloak in cream woollen, the skirt and gauged cape ornamented with silk embroidery. Price £1 13s.

DESCRIPTION OF THE CUT-OUT PAPER PATTERN.

Corsage of the Reception Toilette, fig. 1 of No. 63. The bodice is short waisted, and crosses over in front, the centre being marked and fitted by means of a pleat at the waist. In addition to this the front has the usual two breast-pleats, and the bodice is completed by the two side pieces and the back. The sleeve is a long, wide puff, gathered at the shoulder and at the lower edge, where it is mounted on a deep cuff of embroidery. The neck, where the bodice is open, is ornamented with a deep collar of embroidery terminating in a pointed revers, that on the right side crossing with the corsage to the left. A corselet of embroidery is also added on the right side, ending on the left with the fastening. Quantity of material required for the corsage—2½ yards; embroidered ornaments, 1 set.

We regret that in consequence of the delay caused by our change of premises, we have been unable to complete the second pattern of the Trousseau series, a Lady's Drawers, which will be given with a future number.

DESCRIPTION OF THE NEEDLEWORK DESIGN.

The designs consist of a plastron, collar, and one cuff, for a lady's dress, to be embroidered in beads only, or in a mixture of gold thread and beads, on silk, cloth, or other suitable material. The embroideries may be carried out in a double line of small beads, with larger jewel beads for the round spots, or the outlines of the design may be in gold thread, cord, or very fine braid, with a row of small beads between the lines, and the larger beads as before. The material should be in a light colour, white, cream, almond, very pale beige, grey, etc.; the beads may be either turquoise, amethyst, ruby, topaz, or emerald, any of which look extremely well combined with gold. The mixture of jet and amethyst is also fashionable, and jet and gold forms another effective combination. The second cuff, for which there is not room on the sheet, can easily be traced from the design, as the two are exactly alike.

DESCRIPTION OF THE COLOURED FASHION PLATES.

No. 1. Walking Costume in woollen material, the skirt trimmed with three graduated bands of velvet in a darker shade. Plain corsage fastened down the left side under the rolled velvet revers cut out in square tabs at the edge. Full added basque mounted with gathers at the waist and doubled at the edge. Puffed sleeves of cloth, the lower part of velvet and fitting the arm closely. Chapeau to match. Quantity of material required—8 yards.

No. 2. Evening dress of crêpe de Chine; the skirt embroidered round the edge, the right side crossed over and caught up at the hip, and pulled through a loop of velvet, the material falling in graceful folds. Short waisted corsage draped from the armhole and mounted on a velvet yoke open in a point at the neck. Plain under-sleeves of velvet and puffed short sleeves of crêpe de Chine drawn in by a band of velvet and finished off with a pleating. Chicoré ruche of silk round the neck and ruches to correspond over the shoulders. Quantity of material required—1 robe.

No. 3. Princess dress of bengaline with demi-train; the front open over a tablier of white lace drawn in with gathers about 18 inches from the edge and ornamented with a row of bows of chiffon with pointed ends pinked out at the edge. Double pinked out frill of chiffon round the neck and forming a fichu with long end in front; double frills to match, forming a short sleeve over the long tight sleeves of bengaline open a little at the wrist. Quantity of material required—bengaline 16 yards.

DESCRIPTION OF OUR ARTIST'S SKETCHES IN THE WEST-END.

No. 1. Elegant tea gown in dark green silk, the open fronts ornamented with gold embroidery, and joined at the throat, chest, and waist by handsome cord fastenings. The under-skirt and draped crossed front of cream soie de Chine, with a design of flowers in natural colours. Short plain sleeves of silk and puffed under-sleeves of soie de Chine. High open collar. (Sketched at Mesdames Quitmann's, 16, Piccadilly.)

No. 2. Original design for a matinée in Louis XV. brocade. Jacket with open fronts ornamented with collar and revers of plain silk, fastened at the chest and waist with ribbon over a blouse front of point d'Alençon; short sleeves of brocade, cut in points over puffed sleeves of lace, ending in a flounce.

No. 3. Breakfast gown in terra cotta cashmere, the open fronts fastened at the waist with double straps and bows of narrow ribbon in a dark shade of coral pink, over an under-dress of coral pink silk, edged with two finely pleated flounces. Pleating at the neck. Coat sleeves with turned back cuffs of silk, ornamented with bows of ribbon. (Sketched at Mesdames Quitmann's.)

No. 4. Morning gown in figured mousseline de laine, with Watteau pleat at the back. The open fronts are trimmed with olive green velvet, and show a full front of plain cream silk; collar of velvet, and pointed bands at the chest and waist; puffed sleeves with long cuffs of velvet. (Sketched at Mesdames Quitmann's.)

No. 5. Original design for a tea jacket in dark heliotrope plush. The front draped entirely across the upper part, with pale sea green silk, the folds brought to a point at the waist under a bow of wide ribbon to match. Puffed sleeves of silk drawn in with narrower ribbon; collar, jabot and sleeve ruffles of deep cream lace.

No. 6. Original design for a teagown in ruby velvet with long train. The fronts open over an under-dress of soft pink crêpe de Chine drawn in below the waist to form a long puff by a gold girdle fastened on the right side. Long hanging sleeves, lined with pink silk, and puffed under-sleeves of crêpe de Chine. Figaro jacket, and long epaulets of gold embroidery. Ruff of white cambric round the throat.

ADDRESS:

Madame MYRA, 204, Regent Street, W.

To prevent any possibility of mistake by Ladies inexperienced in the use of Paper Patterns.

Every Part of the Pattern is Stamped.

MYRA'S RELIABLE PAPER PATTERNS.

—:o:—

FLAT PATTERNS (Stock Size 24 in. Waist and 36 in. Bust) of any Costumes, Mantles, Lingerie, Underclothing, or Draperies, illustrated in MYRA'S JOURNAL and THE LADY'S MAGAZINE	6D.
FLAT PATTERNS cut from Illustrations or Designs appearing elsewhere than in MYRA'S Publications	1/-
FLAT PATTERNS cut to Ladies' own Measurements (a Measurement Form will be sent by return on receipt of stamped address)	1/6
MADE-UP MODELS OF LADIES' DRESSES, TEA GOWNS, ETC.— (These are cut to measure or not, as required)	
Untrimmed	2/6
Trimmed	5/6
MADE-UP MODELS OF LONG MANTLES—	
Untrimmed	2/3
Trimmed	4/6
MADE-UP MODELS OF VISITES, JACKETS, ETC.—	
Untrimmed	1/9
Trimmed	3/6
MADE-UP MODELS OF COSTUMES FOR CHILDREN UNDER 10 YEARS	
Untrimmed	1/9
Trimmed	3/6
MADE-UP MODELS OF COSTUMES FOR GIRLS from 10 to 16 YEARS	
Untrimmed	2/3
Trimmed	4/6
MADE-UP MODELS OF DRESSING-GOWNS—	
Untrimmed	2/3
Trimmed	4/6

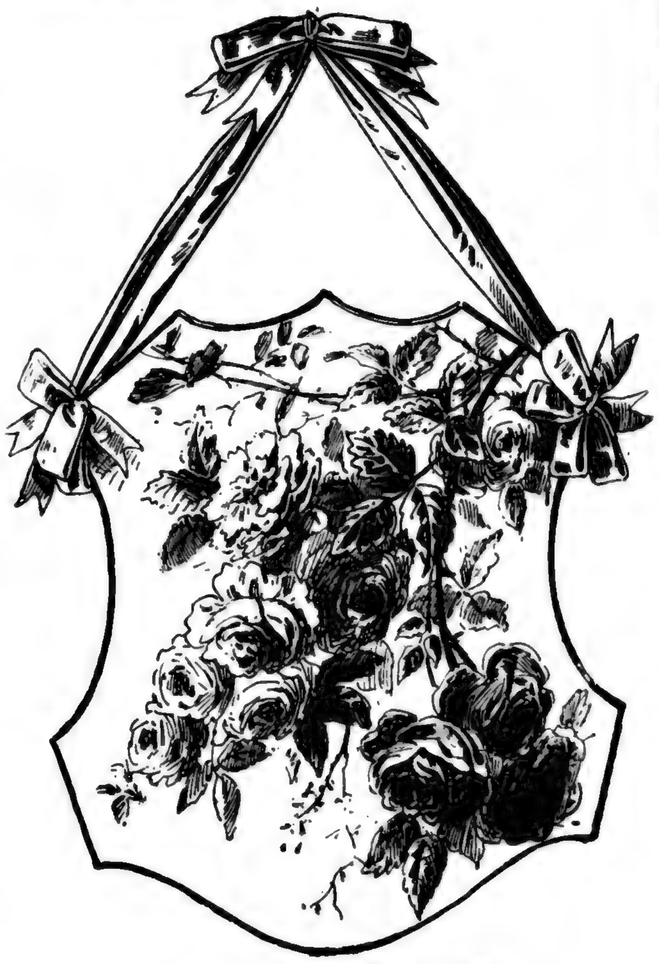
N.B.—In order to ensure perfect accuracy in the fit and set of the Dress, &c., MADAME MYRA encloses with each Made-up Model all the Flat Patterns necessary to cut out by.

These can be cut equally from illustrations appearing in MYRA'S Publications or elsewhere, and are especially recommended as doing away with the difficulties sometimes met with by inexperienced hands in using stock-size Patterns.

MEASUREMENTS REQUIRED.

......Size of Waist.
......Bust under Arms.
......Size round Shoulders.
......Size across Chest.
......Size across Back.
......Length of Back.
......Length of Neck to Waist.
.....Length under Arm.
......Length of Shoulder.
......Length of Arm, Shoulder to Elbow.
......Elbow to Wrist.
......Length inside Arm.
......Size of Neck.
......Size round Hips.

With a view to simplifying the difficulties of Cutting-Out, no Turnings are allowed for in MYRA'S PAPER PATTERNS, in order that ladies may use their own discretion in allowing for the Turning according to the Material on which they are working. For instance, Serges and Soft Woollens require double the Turnings necessary for Silks, Velvets, &c. As a great assistance in tracing the Patterns on the Lining, we recommend the use of our Tracing Wheels.



No. 82. SHIELD PINCUSHION.

HOW TO USE THE TRACING WHEEL.

Place the Paper Pattern on the lining, and then run the Wheel along the edge of the Pattern you wish to transfer. The teeth of the Wheel prick through into the lining and form a perfect tracing. Turnings must be allowed for according to the character of the material beyond the tracing; Silks, Velvets, Cottons and Firm Cloths requiring about half an inch; and Serges, Woollens, and loosely woven materials, about an inch.

In consequence of MADAME MYRA'S large correspondence she is obliged to request **Payment in Advance** for all Patterns ordered.

SALES AND EXCHANGES.

[*The charge for inserting Advertisements in this column is* SIXPENCE PER LINE OF EIGHT WORDS. *Copy should be accompanied with remittance in stamps or P.O.O.*]

Gentlemen's Knitted Socks, from 1s. 6d. a pair; Stockings, from 4s. B. S., Heydon House, Royston, Cambridge.

Black Net Ball Skirt, Moiré Sash, white flowers, 12s. 6d.—Handsome Crimson Broché Opera Mantle, trimmed brown fur, £1.—No. 555.

Beautiful Handwork Embroidery Strips, 1¼ yards, 2d.; wider, 4d. and 6d. Approval free. Miss Frost, Wincanton, Bath.

Good opening for lady as sleeping partner on projected advertising medium; active participation if of literary, musical, or commercial experience. Circulating 100,000. Care of Athol Ross & Co., Publishers, 30, Langdon Road, London, N.

30 beautiful crochet patterns, 6d. Lovely edging from 2d. a yard. School, Isle Brewers, Taunton.

"Myments" new pocket-book for ladies or gifts, 6d., post free, from 30, Langdon Road, London, N.

Dressmakers who will make up Ladies' own materials:—

Madame Ashley, 272, St. Paul's Road, Highbury, N.; Mrs. Wallace, 24, Oakley Street, Waterloo Road, S.E.; Mrs. and the Misses Ward, 66, Colebrooke Row, Islington, N.; Miss E. Faithfull, 17, Mortimer St., Regent St., W.; Madame Buridant, 180, Brompton Rd., S.W.; Madame W. Wood, 2, Guildford Street S.E.; Madame Jules, 8, Great Woodstock Street, Baker Street, W.; Mrs. M. Jones, 322, Uxbridge Road, W.; Miss K. Brown, 87, Mortimer Street, W.; Miss L. Andrews, 7, Kelvin Road, Highbury Park, N.; Mrs. Casey, 3, Western Terrace, Notting Hill, W.; Madame Olivia, 9, Overton Road, Brixton; Miss Nicklinson, 7, Wellington Street, Upper Street, Islington; Mrs. Casey, 19, Western Terrace, Notting Hill; Madame Constance, 12, Pembroke Square, High Street, Kensington; Mrs. Foster, 51, Salisbury St., Edgware Road, N.W.; Miss Norman, 2, Pownall Road, Lillie Road, West Kensington, S.W.; M. D., 11, Armadale Road, Walham Green, S.W.; Miss Ada Sedgewick, 7, York Street, London Road, S.E.; Mrs. Raynham, 51 & 52, Wilton Road, Victoria, S.W.; Mrs. Matthews, 5, Artesian Road, Westbourne Grove; Miss Baker, 23, Epirus Road, North End Road, Fulham; Miss Stroud, 7, Aberdeen Place, Maida Hill, N.W.; Miss Elise Kochem, 36, Delamere Crescent, Westbourne Square; Mrs. Bignell, 94, Anerley Road, Upper Norwood, S.E.; Miss Wooster, 61, Arthur Road, Mostyn Rd., Briton, S.W.; Miss Gurney, 88, Calabria Rd., Highbury, N.; Miss Brock, 30, Warriner Gardens, Battersea Park, S.W.; Miss Bath, 60, Branksome Rd., Acre Lane, Brixton; Miss G. E. Farmer, 98, Finsbury Park Road, N.; Mrs. Grinyer and Miss Gould, 20, Alexandra Road, Selhurst, South Norwood, S.E.; Miss E. Burridge, 28, Victoria Road, Kilburn; Misses Knight, 23, Paternoster Square, Newgate Street, City; Adelaide Groom, 15, King's Square, Goswell Rd., E.C.; Mrs. Dolman, 2, Tavistock St., Covent Garden, W.C.; Mrs. Duke, 93, Down's Park Road, Clapton, N.E.; Mrs. Green, 76, St. Stephen's Avenue, Uxbridge Road, W.; Mrs. Osborne, 20, Greek Street, Soho Square, W.; Mrs. Vivian, 64, High Street, Notting Hill Gate; Mrs. Gordon, 13, St. Mary Abbots Terrace, Kensington, W.; Miss Mills, 47, Richmond Gardens, West Kensington Park.

Addresses of Dressmakers who go out by the day or month:—

Miss Liversage, 92, St. Paul's Street, Islington, N.; Miss L. M. Norman, 2, Pownall Rd., Lillie Rd., West Kensington, S.W.; Miss de Belin, 50, St. John's Wood Terrace, St. John's Wood, N.W.; Miss Howard, 71, Listner Park, Stamford Hill, Stoke Newington; Miss L. Andrews, 31, Conewood Street, Avenell Road, Highbury, N.; Miss Francis, 22, Canterbury Terrace, Maida Vale; Mrs. Casey, 3, Western Terrace, Notting Hill, W.; Miss Evans, 484, Caledonian Road, Holloway, N.; Mrs. Casey, 19, Western Terrace, Notting Hill; Madame Constance, 12, Pembroke Square, High Street, Kensington; M. D., 11, Armadale Road, Walham Green, S.W.; Miss Wilcocks, 42, Fortess Road, Kentish Town, N.W.; Miss Baker, 23, Epirus Road, North End Road, Fulham; Mrs. T. Atkinson, 21, Giesbach Rd., Upper Holloway; Madame Buridant, 180, Brompton Road, S.W.; Miss Stevens, 26, Homer Street, Marylebone Road; Mrs. Smith, 28, Limerston Street, Fulham Road, S.W.; Miss Barnard, 64, High Street, Notting Hill Gate; Mrs. Morris, 112, Northwold Road, Upper Clapton, N.E.; Miss Berry, Knaresbro, Thorpes Road, Kingston-on-Thames; Miss Hayward, 4, Hindon Street, Victoria Station.

Ladies who will go out by the day to make or mend Children's clothing:—

Mrs. Edward Trodd, 84, Walton Street, Brompton Road, S.W.

Ladies who undertake all kinds of fancy work crochet, knitting, &c.:—

Miss Brooks, 74, High Street, Ramsgate.

BOOKS AND AUTHORS.

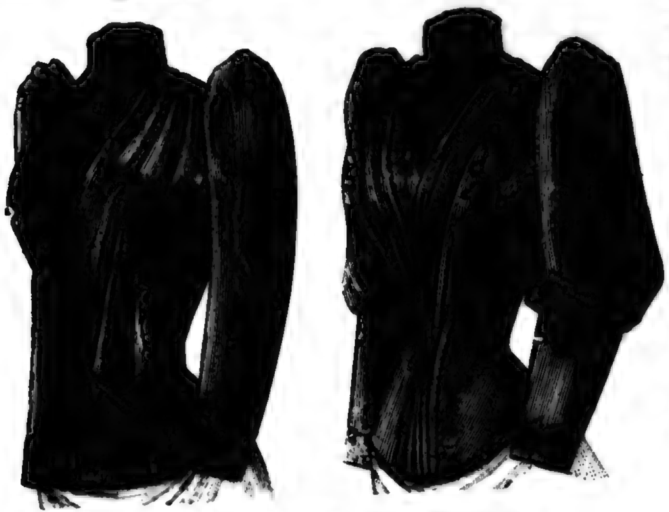
A pamphlet for women and girls, by Dr. Robert Reid Rentoul (Messrs. J. & A. Churchill, 11 New Burlington Street), is entitled "The Dignity of Woman's Health;" it is intended only for quiet reading and study in the privacy of one's own room, but it contains much valuable advice, and points out clearly the dangers that arise from neglect of the health. We cordially recommend it to all sensible women and young girls, these last especially, because, being young and inexperienced, they are more in need of advice than older women, though these also do many foolish things which it would be better for their health to leave undone. Mothers with young daughters growing up into young women should read the pamphlet carefully.

Our Lesson in Dressmaking: No. 54.

BODICES AND JERSEYS FROM LES GRANDS MAGASINS DU LOUVRE, PARIS.

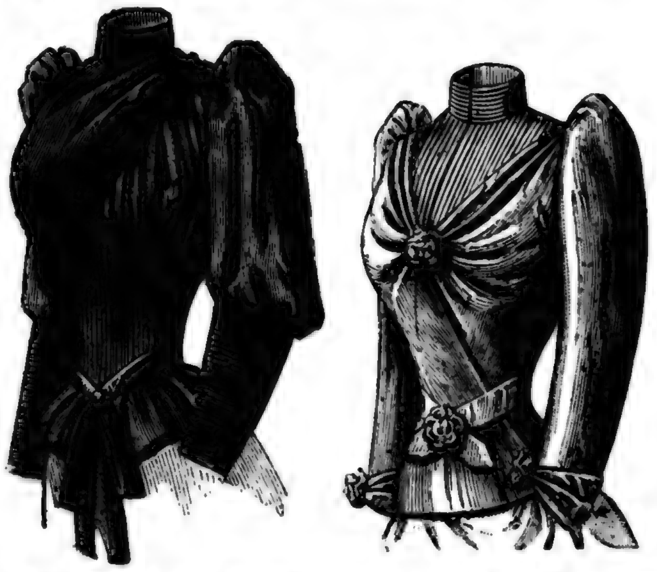
THE bodices and jerseys illustrated on this page, and selected as affording useful hints for making and trimming the corsages of dresses, are all models from Les Grands Magasins du Louvre, Paris, and offer a variety of fashionable styles that may be adopted for silk and woollen materials.

The two bodices at Nos. 83 and 84 are best suited for silk; No. 83 is a blouse, but may be made with a point in front; the right side is finely tucked or pleated, the left side, draped from the shoulder, crossing over to the right side; the passementerie corselet is very novel, extending much higher on the right than on the left side; the collar and sleeves are also trimmed with passementerie. In No. 84, the fronts are draped on each side of a plastron ornamented with passementerie, the folds being brought close together at the waist and then spreading out again a little; bands of passementerie simulate figaro jacket fronts and the sleeves and collar are trimmed to match.

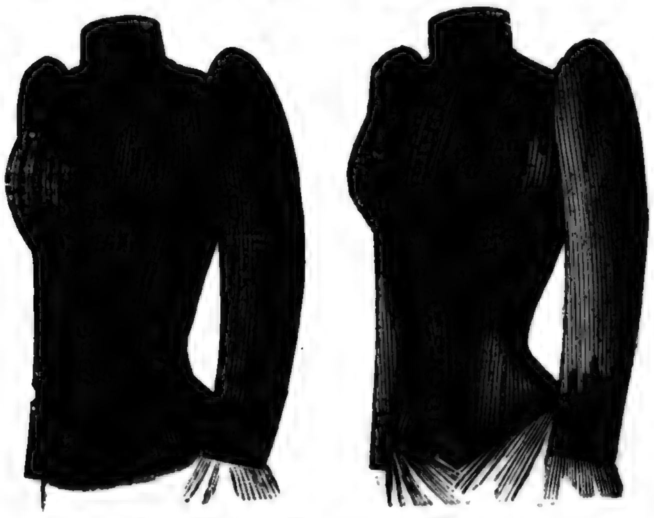


Nos. 83 and 84. Silk Bodices.

Two good models for soft silks or fine woollens are given at Nos. 87 and 88; the first is a very full bodice, very finely tucked or pleated above the waist in the form of a corselet, the material falling in a full basque below the waist band. On the left side, the upper part of the bodice falls in a kind of bouillonné over the corselet, and a plain front is added on the right side, crossing over to the left shoulder, where it is pleated and secured to the corsage by a series of bead or silk passementerie ornaments. The sleeves are puffed at the top and finely tucked, the tucks going round the arm, below the elbow. This bodice would look very well with the corselet and tight part of the sleeves of velvet, in which case the basque would be omitted and the corselet would terminate in a point in the usual way. The second bodice is also suitable for silk or woollen materials, and the chemisette and collar might be made of velvet, embroidery, or lace; the basque in this instance would also bear modification.



Nos. 87 and 88. Models for Silk or Fine Woollens.

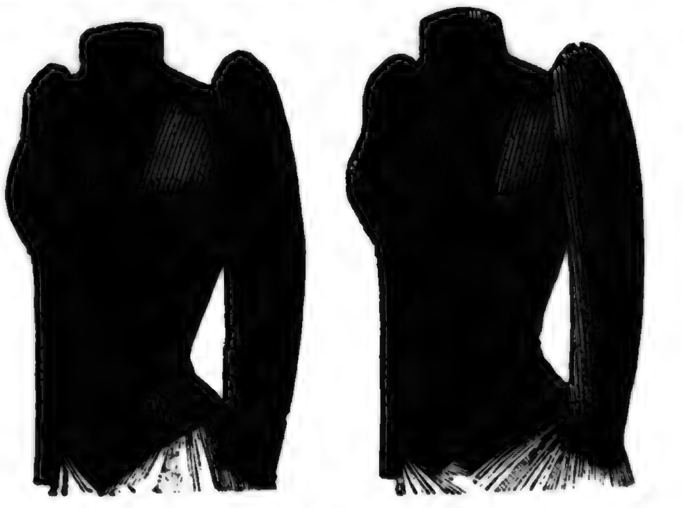


Nos. 85 and 86. Jersey Bodices.

The remaining illustrations are all jersey bodices, and show the manner in which these are now made and trimmed with passementerie or braided ornaments. No. 85 is made with full fronts and is braided with fine black braid: No. 86, of the same illustration, is a plain jersey with simulated yoke of braid and cord.

Two different styles of trimming and making are again shown at Nos. 89 and 90, the first of these bodices is fastened on one side of the flat plastron, the other is fastened down the centre and braided in imitation of bretelles.

The first jersey at Nos. 91 and 92 is fastened invisibly on the left shoulder and under the left arm; the sleeves and collar are of crushed plush, a very handsome material, and very effective used in this way. In No. 92, the trimming consists of wide and narrow braid, the upper part having a simulated rounded yoke of these trimmings alternated.



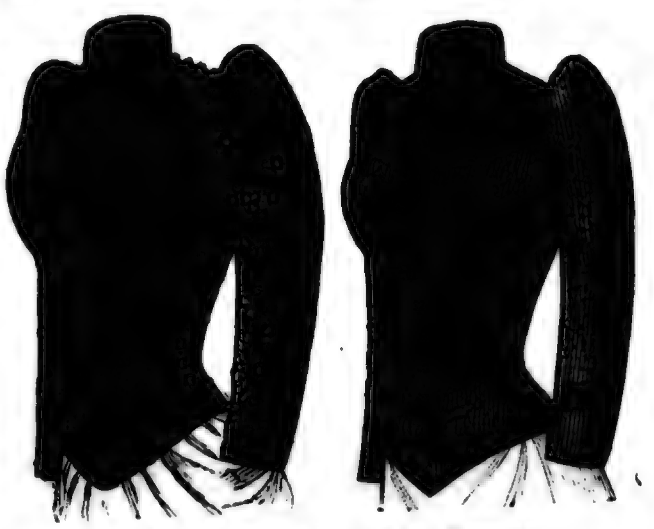
No. 89 and 90. Braided Jerseys.

Any of these models, in spite of their being originally made in jersey material, may be adopted for woollen costumes, being quite as well suited for woollen dress fabrics as for elastic jersey materials.

The bodices on some new woollen costumes are made open in front in a long V over a velvet or other plastron, with revers ending at the point of the plastron, and have a row of buttons down each side, the fastening being on one side. The corsage with this military plastron opening in the centre is pointed in front; and, in many cases, the collar, revers, and edge of the basque are trimmed with narrow braid.

Long open jacket bodices, the fronts cut square at the edge or with the corners rounded off, are very fashionable in cloth, the waistcoat being always chosen to form a contrast with the jacket. As a rule the waistcoat is of cloth in a different colour and pointed, but draped waistcoats of soft silk are much worn, and some very novel waistcoats, or flat plastrons ending at the waist and without any visible fastening, are of silk covered with fine network of black silk cord.

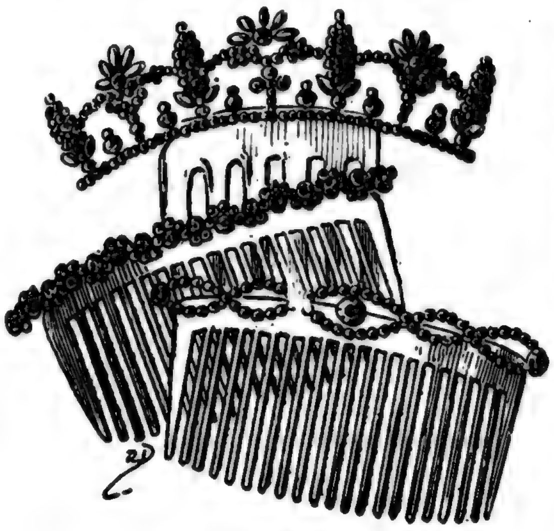
Tight-fitting bodices with deep added basques, are made open to the waist in front over a draped plastron of soft silk, and these are often finished off with a stand up collar and long, pointed revers of cream or light-coloured cloth. In many of these the basque is a little shorter at the back than in front, a style that is more becoming than the basque of equal depth all round.



Nos. 91 and 92. Jersey Bodices.

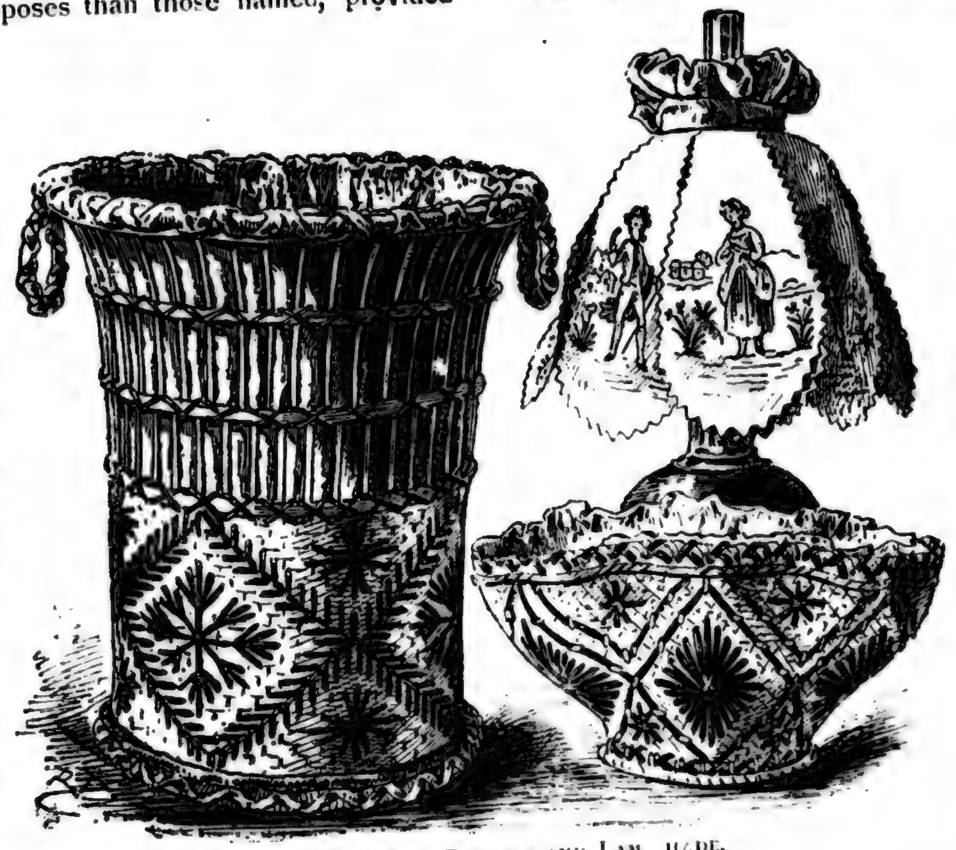
Notes on News.

WE have received several very well worked specimens of foot-bags, and are very pleased to be once more able to award three well earned prizes. The first is taken by Miss S. A. Roberts, of the Poplars, Tipton, who has worked the design very cleverly in shades of terra cotta wool on green velvet; the stitches are varied and well worked. Miss Dymond, 3, Forefield Place, Lyncombe, Bath, takes the second prize for a foot-bag in dark red brown serge embroidered with shades of terra cotta wool and silk outlined with gold; this is also a very nice piece of work, and the third prize is awarded to Miss Ramsay, Queen's Road, Richmond, who has carried out the design in shades of dull green, grey and red silk on dark red cloth. The design is outlined with gold, and the petals of the large flower are filled with a mass of small French knots very cleverly worked and shaded.

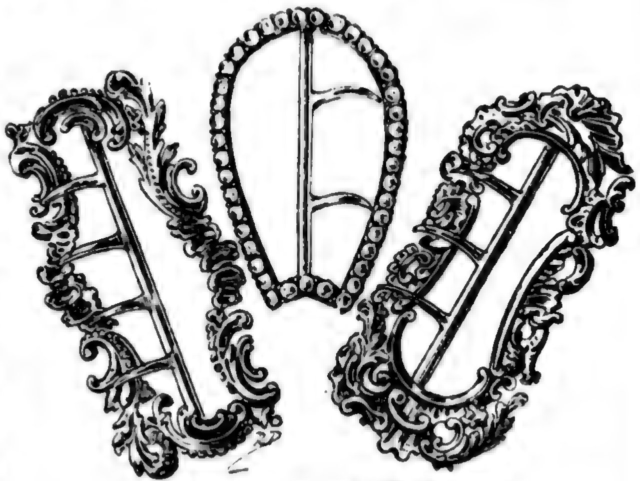

No. 93. STEEL COMBS.

A foot-bag sent in by Miss J. F. Tracy, of Ipswich, also deserves commendation for the manner in which it is worked, and still more for the way in which it is made up, although the making up of work is not taken into consideration in awarding the prizes. Intending competitors, who have not yet joined in these competitions, may be glad to know this, and also that they are at liberty to work the designs for any other purposes than those named, provided they do not alter the character of the design.

An innovation, for which invalids and those who have charge of them have every reason to be grateful, is that of being able to procure Champagne in Syphons, the metal heads of which, being plated with gold and silver, are capable of resisting the action of the acids, as the ordinary white metal, usually employed for syphons, will not do. The advantage and economy of a syphon when the wine is required only in small quantities, and at infrequent intervals, are so apparent that they scarcely need dwelling upon, especially as the wine is as fresh and sparkling at the end of several days, or weeks even, as if it were poured from a newly opened bottle. Messrs. Carswell & Co., of 32a, Piccadilly, supply Camisole's Champagne in syphons at 6s. each, the syphon containing exactly one bottle of wine. The Champagne itself is a good, sound, dry wine, of pleasant flavour, and well suited for invalids. Neither in filling the syphons, nor when in them, does the wine come in contact with any deleterious metal, and this is, in fact, one of those in valuable inventions that appeal to all and speedily become indispensable.


No. 94. NEW BASKETS AND LAMP SHADE.

The opening of Mr. Horniman's charming Surrey House Museum, at Dulwich, adds yet another to the number of collections of natural and artistic objects, of which there can never be too many. Mr. Horniman has been a collector for many years, and his taste is so eclectic that the museum is filled with rarities of many kinds. The collection of African butterflies and other insects is especially large and interesting, but there is a goodly store of Eastern and European armoury, of porcelain, embroideries, engravings, books and artistic objects of every description, to say nothing of what is perhaps the most interesting feature of the museum, viz., a suite of rooms filled with delightful specimens of Elizabethan furniture, including a mat that was used by Queen Elizabeth. A new guide to the museum has been lately issued by Mr. Horniman, and permission to visit it may be easily obtained by applying by letter to the Curator, Surrey House Museum, Dulwich. The collection is well worth a visit, and Mr. Horniman has conferred a great boon on the public by permitting them to see the lovely things, the gathering together of which has been a labour of love for many years past.


No. 95. BUCKLES FOR WAISTBANDS.

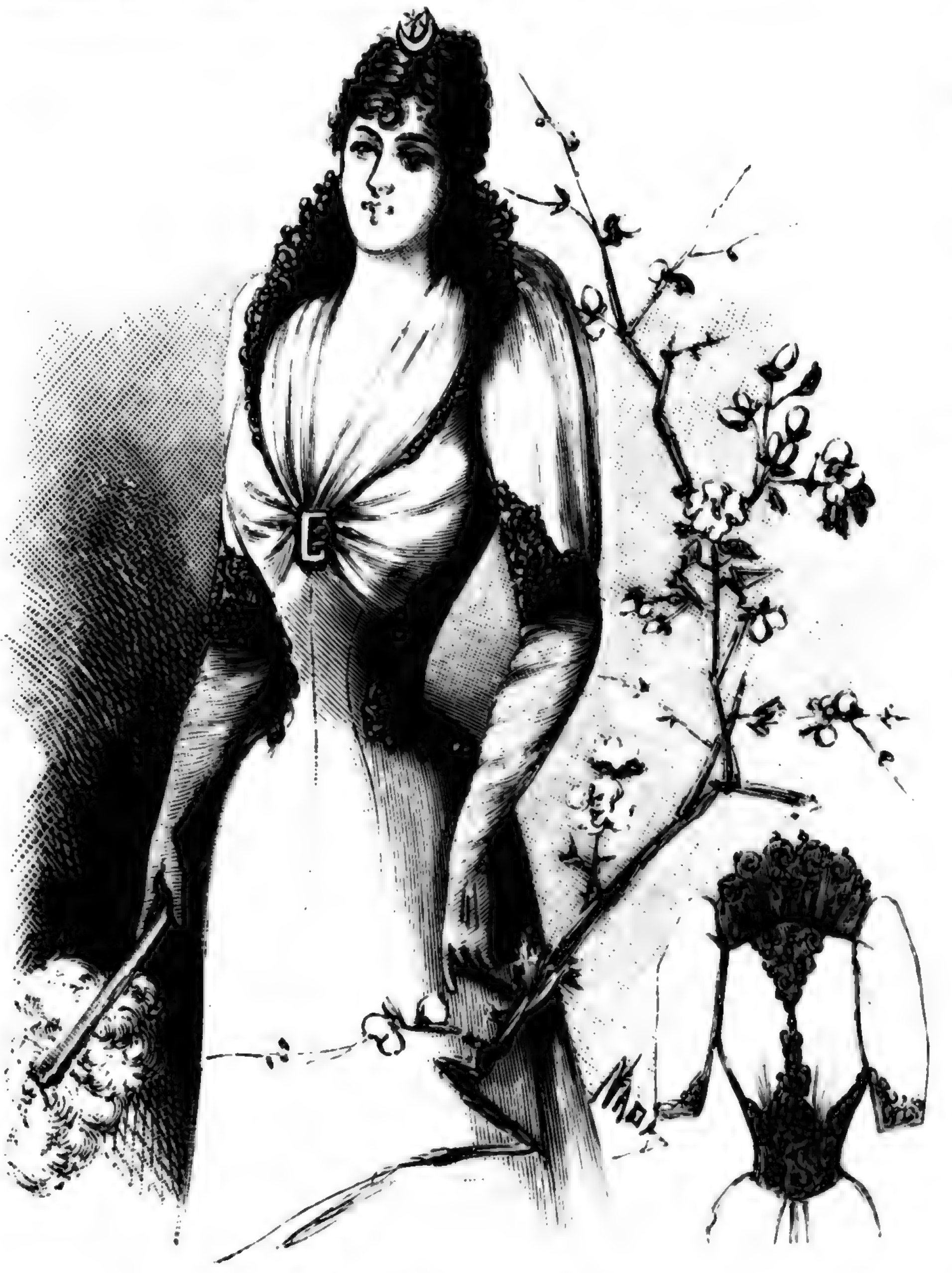
The new School of Decorative Art, held under the auspices of the Committee of the Artists' Guild, Berkeley Gardens, Campden Hill, Kensington, was opened on January 12th, and classes for ladies are being formed for the study of various branches of Art. Class 3 is the starting point, and students in this class may join it without any previous knowledge of drawing, and learn the elements of decorative drawing. Class 2 is for more advanced pupils, and the 1st class is for a course of instruction in art as applied to decorative and practical uses, such as needlework, house decoration, floral decoration, etc. Young ladies who desire to become proficient in this branch of art should send for particulars of the terms, which are by no means high. The 3rd Class meets three times a week, and the instruction given is good, careful, and thorough.

Few of us can resist the temptation of bargain hunting at this time of year, especially when we are assailed by such offers as those made by Messrs. Chapman & Co., of Notting Hill Gate. Dresses and dress materials, jackets and mantles in fashionable styles, and at reduced prices, appeal equally to our vanity and our sense of economy, while notable housewives will find bargains in household linens.

Current Fashions in London.

At the present season of the year the fashions proper are practically in abeyance, it being now too late for new winter garb, and still much too early for us to think of investing in new spring attire, therefore we will turn our attention for the moment to tea gowns, which are absolutely invaluable to most ladies.

A tea gown is essentially an *article de luxe*, or at least it should be so, although there are many who evidently look upon it with a prejudiced eye, and others again who think that any sort of a garment, so long as it has a "draped front" and does not fit too closely to the figure, is worthy the designation of tea gown, which should really be the daintiest article in a lady's wardrobe. The richest and handsomest of fabrics, combined with effective trimming are necessary, and they must be united by means of artistic taste before the result can be in any degree satisfactory, excepting in some few cases when the gown is intended for a very youthful wearer, and even then the simplicity which is desirable must be the simplicity which is in itself elegance.



No. 96. The Sackville Toilette.
For Prices, etc., of Paper Models and Flat Patterns, see end of Descriptions.

A beautiful model is of silver grey velvet, cut *en princesse*, and fastening straight down the left side under a band of broad silver passementerie, which is also carried as a border round the hem of the skirt. The very full sleeves, in a lovely shade of rose pink Faille Française, are ruffled from shoulder to wrist, and slashed at the top with vandykes of the silver trimming pointing downwards, the silk being puffed out between, and upstanding frills of silver lace are placed on each shoulder. The Medici collar of rose pink silk is entirely covered with silver, and to complete the toilette there is a pair of slippers to match, these being composed of grey velvet with pink silk heels, and pink rosettes adorned with silver buckles.

Another gown is of plush in that exquisite colour known as paon, made perfectly plain with a long square train coming from the shoulder. This is bordered round the skirt from side to side and down the front with a wide band in silver fox fur, which also goes round the neck in place of a collar. The long sleeves, which reach quite to the wrists, are very full at the top and tight beneath the elbow, where they button with small smoke pearl buttons, and are finished off with cuffs of the fur.

A robe of dead white cashmere is made with Grecian draperies edged all round with the regulation "Greek" border wrought in fine gold cord, the fronts drawn up with a thick gold cord and tassel on to the left shoulder, and again carelessly raised below the waist with a massive girdle of heavy gold cord which is knotted at the left side. There are two pairs of sleeves, the outer pair—being best described as angel or wing sleeves—of the cashmere embroidered with gold cord, and the inner pair of lemon yellow China silk, made very full, and simply gathered in by means of invisible elastic bands at the wrist. A second gown in white, suitable for a trousseau, is of merveilleux, and is also made with semi-Grecian draperies, in this instance edged with white ostrich feather ruching. The quaint sling sleeves are of white velvet lined with shell pink surah, which gives the necessary touch of colour, and the Olivette collar of white velvet is lined with the same and edged with a row of tiny white tips turning outwards and set so closely together as to form a ruche.

In complete contrast to this comes a tea gown of black velvet, with a long train and loose fronts faced with jet passementerie and turned back so as to make revers framing an inner drapery of cherry red crêpe de Chine, caught up with massive jet butterflies, and mounted on a foundation of red silk, which shows at the bottom in a multitude of small pinked-out frills, several of the same frills being placed inside the train. The sleeves are very unique, being of black velvet, full to the elbow, where they are left open at the inner seam and turned back with jet, to show closely gathered under-sleeves of red crêpe de Chine, through which the arm is plainly visible. One more toilette, equally worthy of admiration, is of a heavy make of silk in sapphire blue, the fronts—which are also open—show a drapery of écru lace, gathered at the neck and reaching to the feet, over canary coloured silk; this front is made to button in at each side, so that it can easily be replaced if soiled or when a change is required. The sleeves, which fit closely, are of the sapphire blue silk, left open a little at the wrist and turned back with facings of canary silk.

Amongst tea gowns of a less elaborate order a charming design is of old rose cashmere Indienne, the train from the waist having a centre width let in of velvet, just one shade darker than the material. The front, which hangs in straight folds from the neck to the feet, has over it a square-cut figaro jacket of velvet, edged all round with a fringe of golden drops intermixed with silk, and the cashmere sleeve has a deep cuff of velvet reaching nearly to the elbow.

A faced cloth in café au lait is very prettily made, the draperies being raised by a wide sash of silk in the same colour fringed at the ends, which are fastened in front or slightly to one side; the sleeves and Medici collar are also of silk further embellished with fawn and gold passementerie.

Ladies in mourning naturally require gowns in which black plays a prominent part, although it can, if required, be brightened with subdued colours; so a few examples may be of service. One, of black bengaline is relieved by a front of French grey chiffon in rows of close frillings, arranged as cascades on a plastron of white silk, the frills being gathered together in places with jet ornaments. The sleeves are of drawn chiffon, veiling white silk, the whole covered by an openwork sleeve of jet with exquisite effect; the Medici collar is likewise of jet.

Myra.

BRITISH MUSEUM 17 FE 91

s in London.

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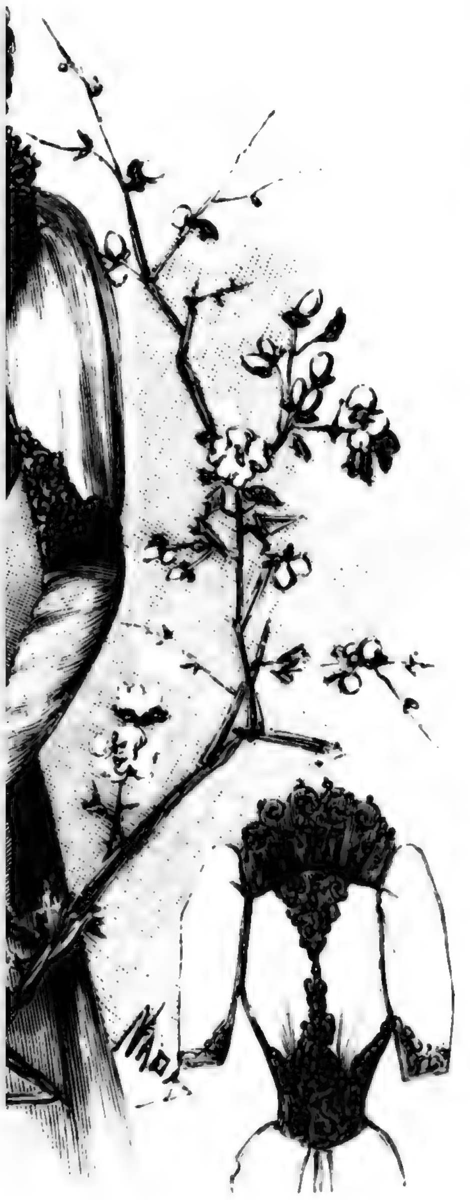

VILLE TOILETTE.

and Flat Patterns, see end of
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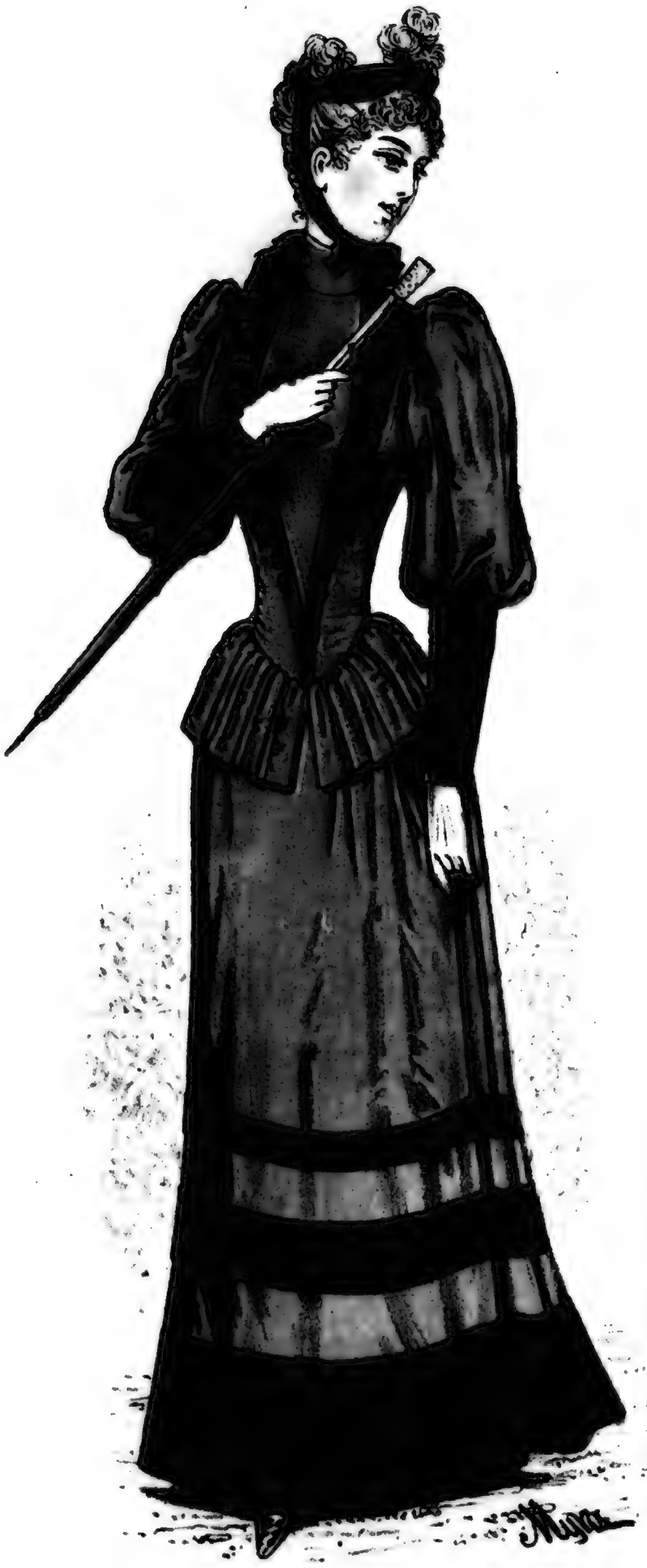

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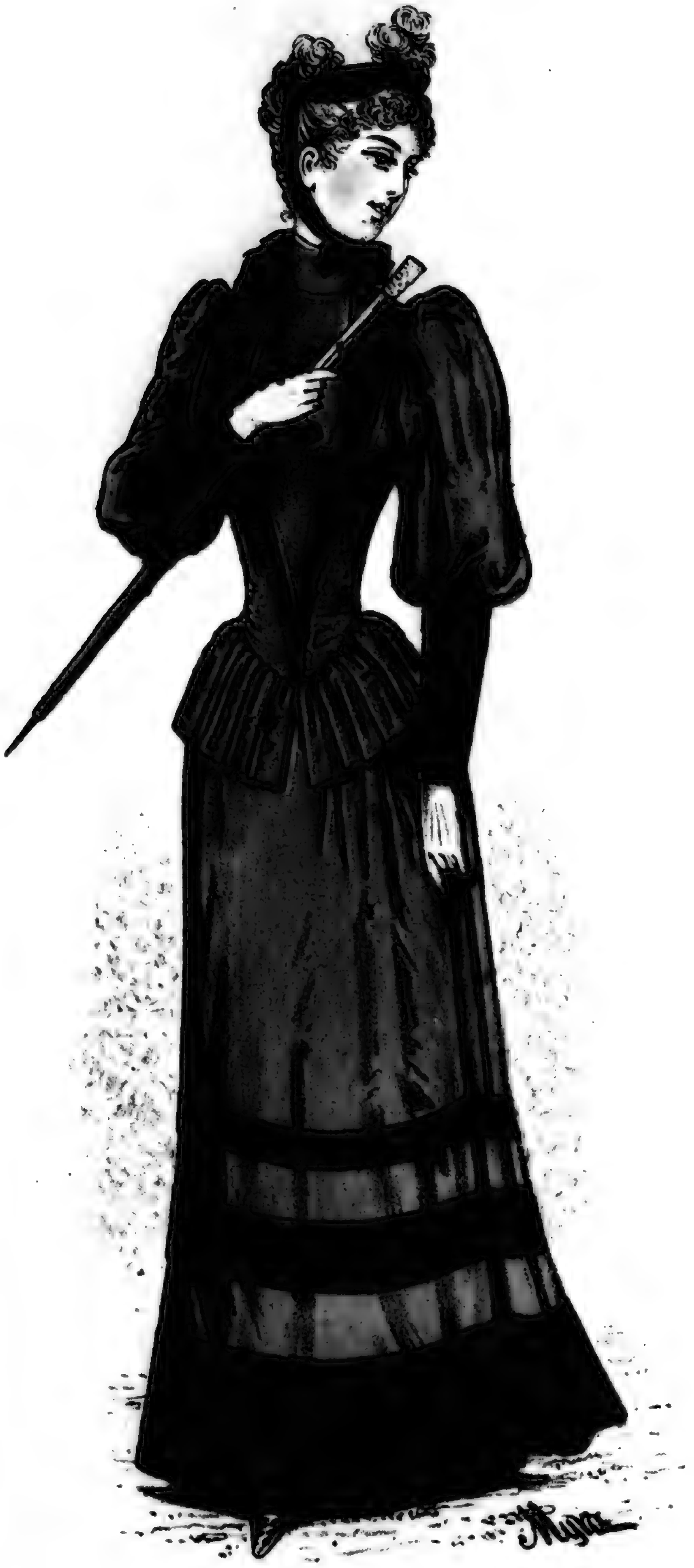

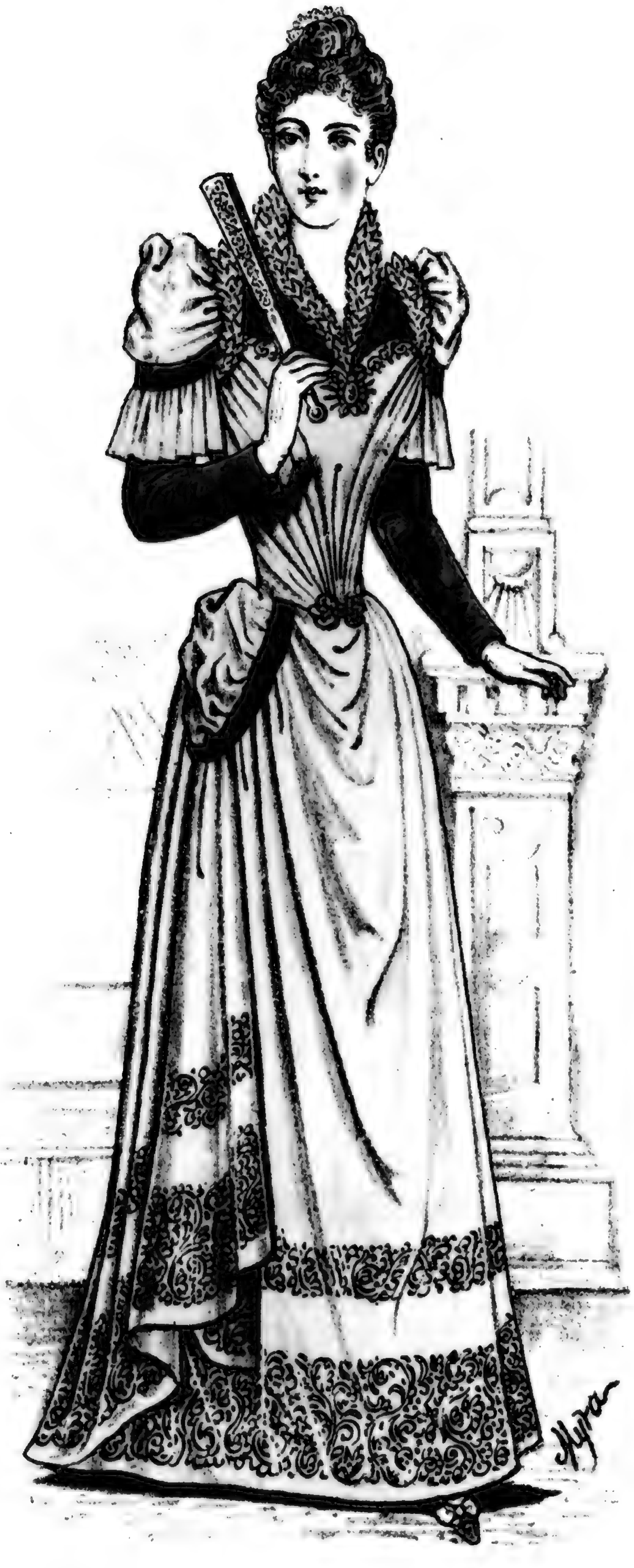

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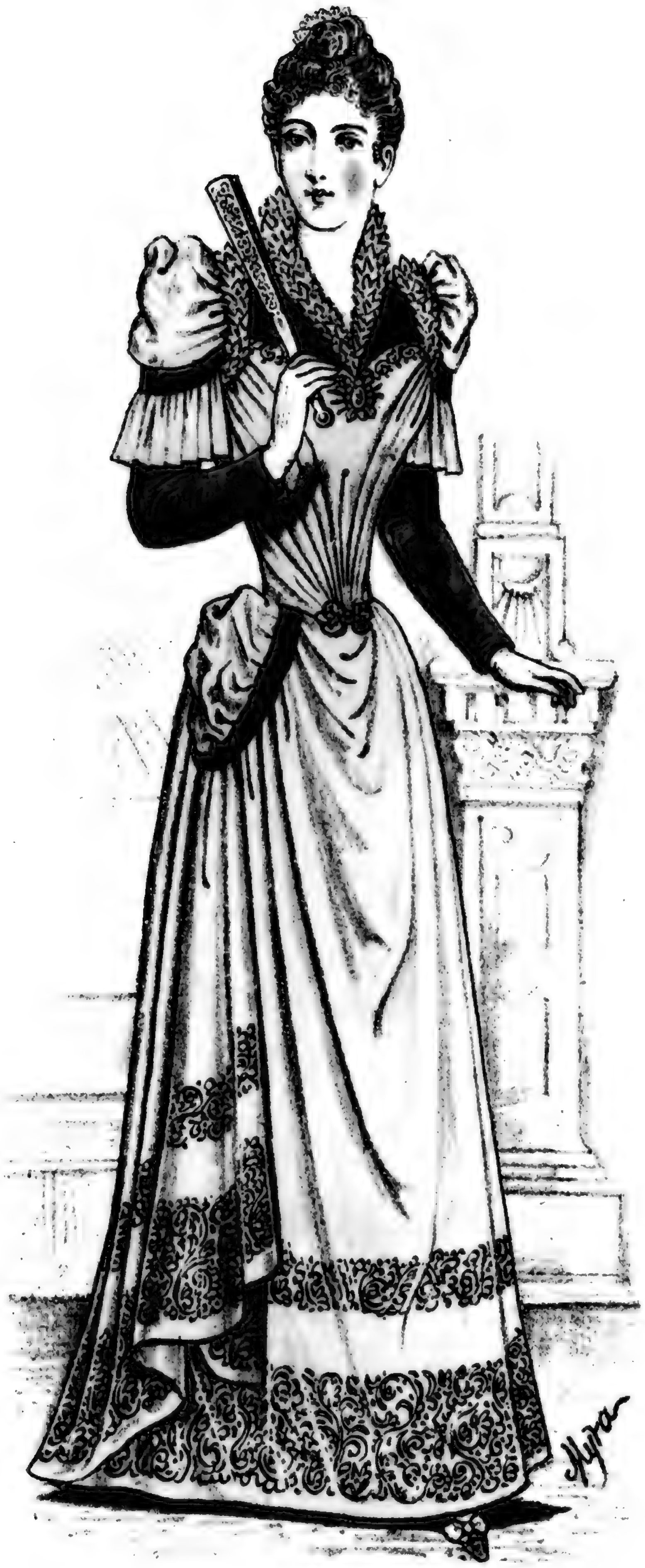
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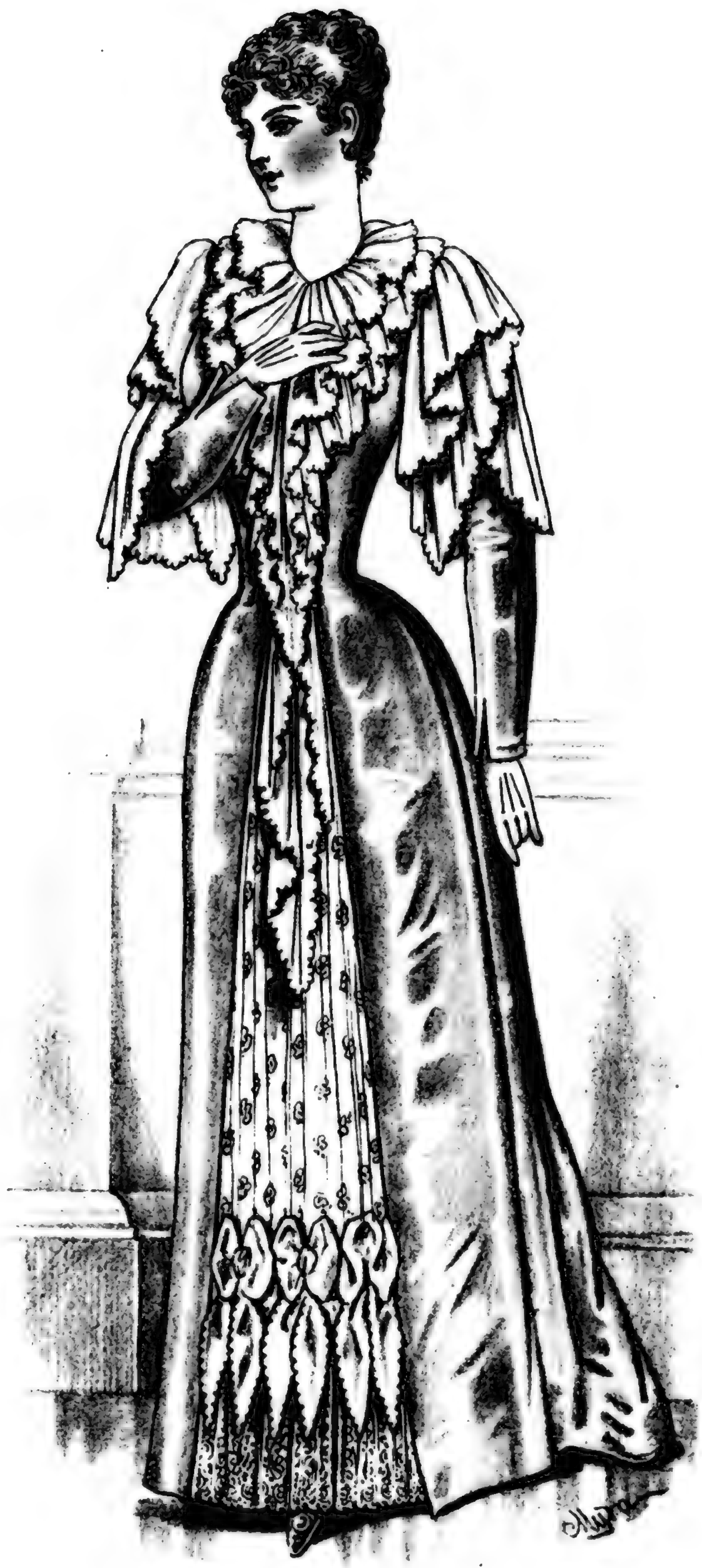
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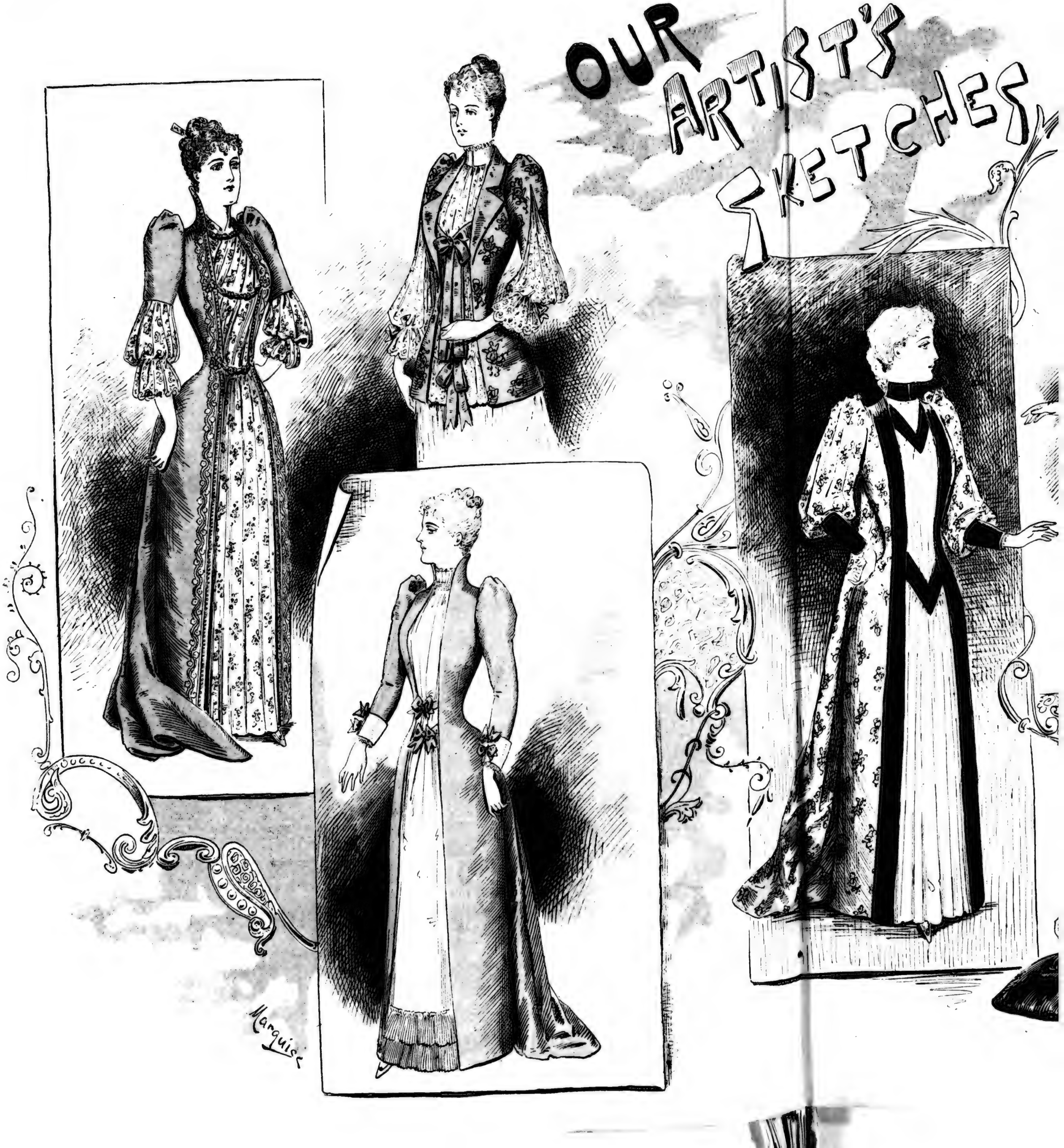

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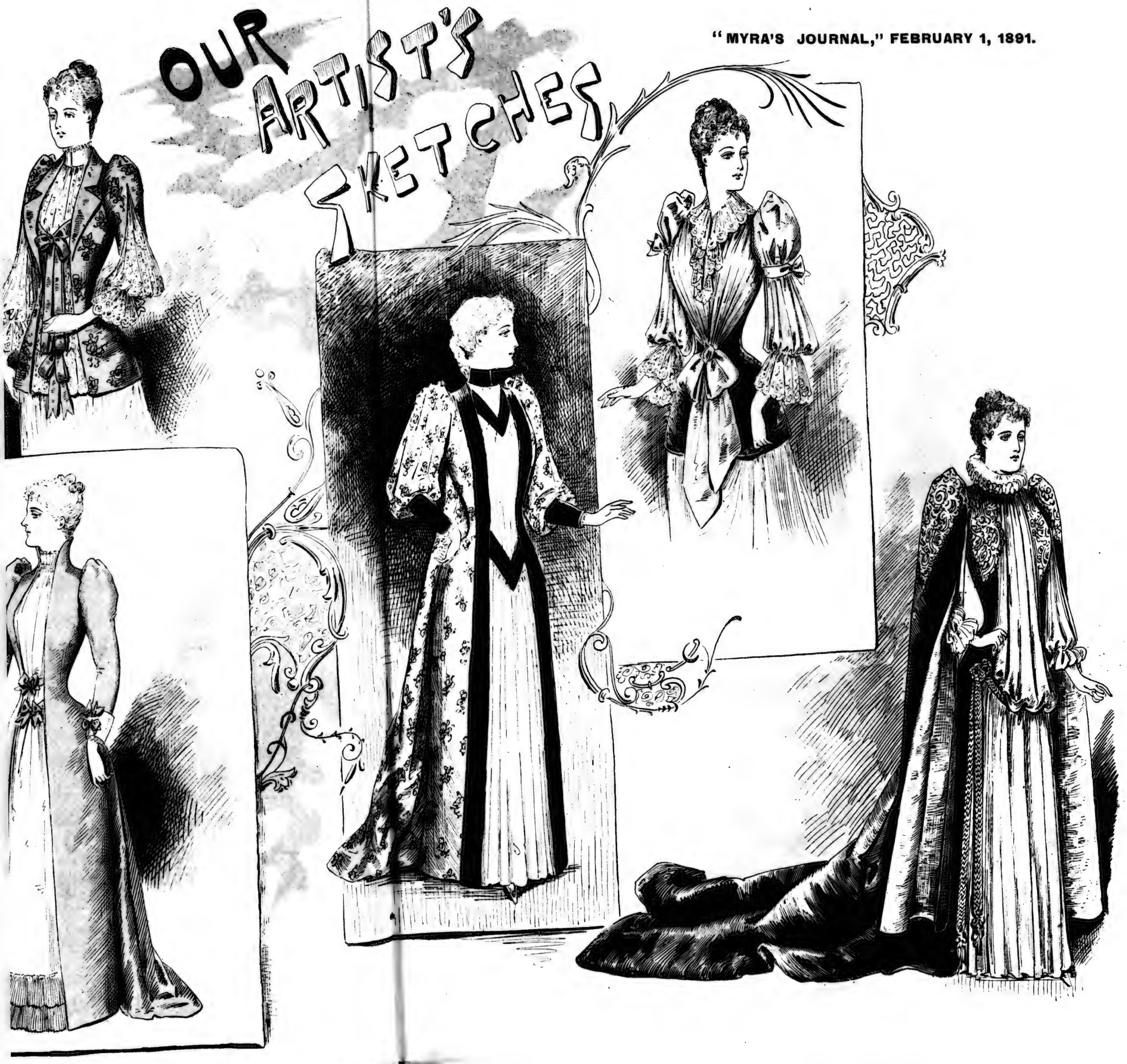

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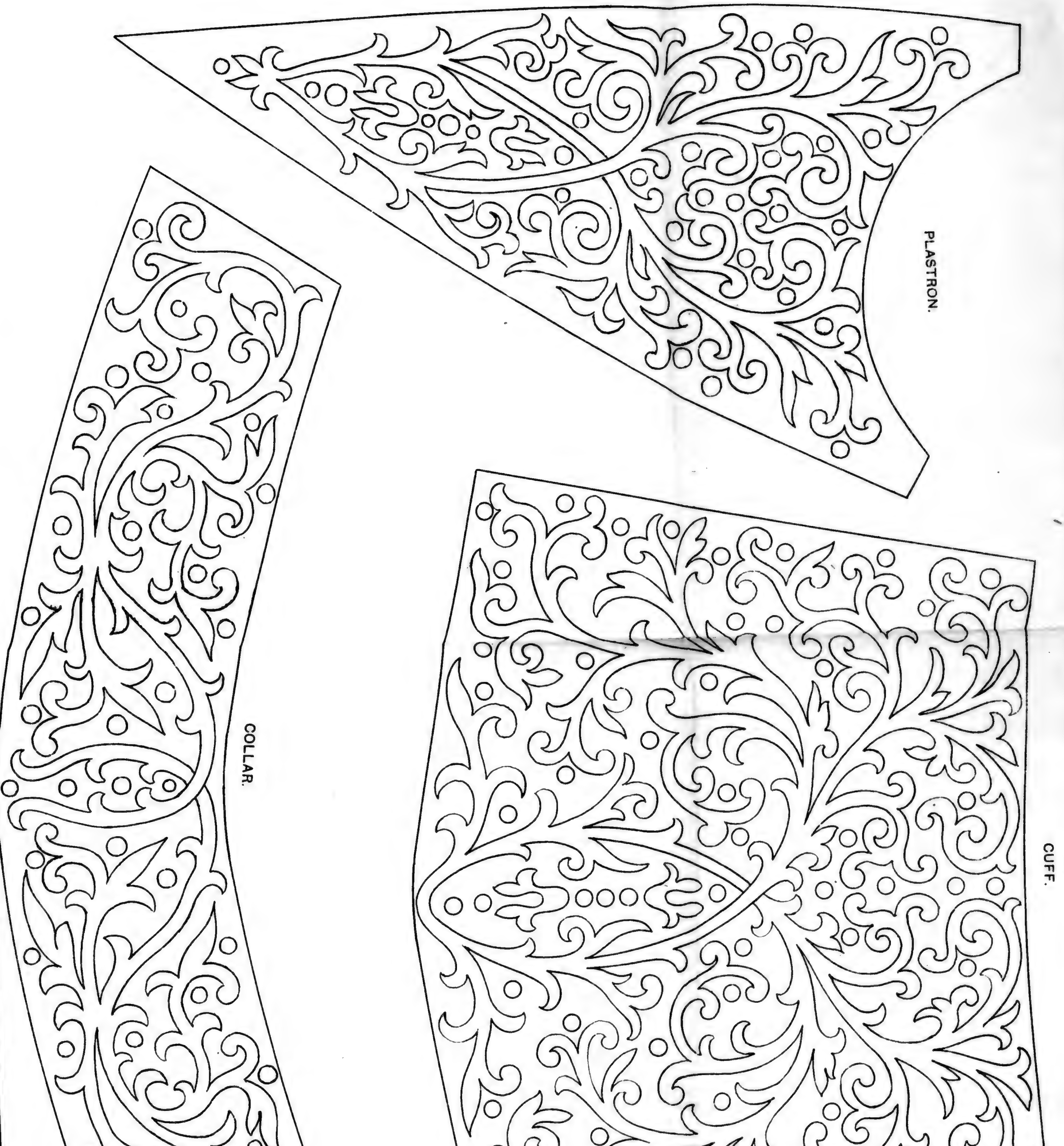

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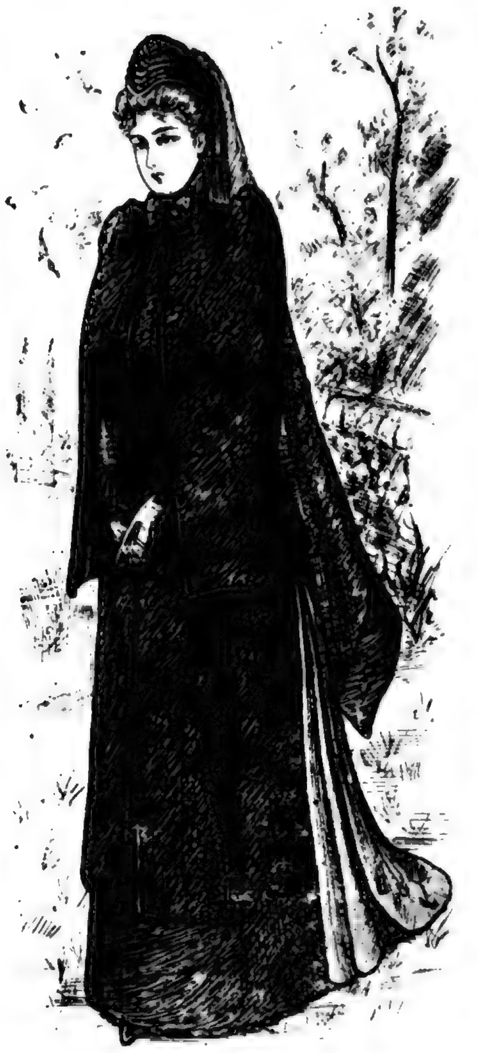

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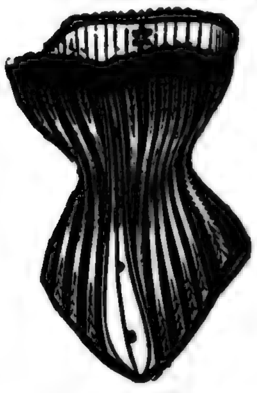

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This consists of 5 yards, 50 to 52 inches wide; or any length can be had at factory prices, 2s per yard, in all colors, also black and greys.

"The Queen" says: "It is a handsome and serviceable cloth."

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SPECIAL.—We make the finest unshrinkable Flannel in the world, Astrachans, Mantle and Jacket Cloths, Ulster Cloths, the Cravenette Waterproofs for Ladies' Cloaks, Serges, Dress Fabrics, &c.

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MACHINES FOR EVERY DESCRIPTION OF SEWING.

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SINGER'S
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CAUTION.—To avoid deception, buy no Machine unless the Company's Trade Name "SINGER" is printed upon the Arm.

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New Designs—"HEARTSEASE," "BUTTERFLY," "PINES," "AUTUMN LEAF," and "CELESTIAL," all of our latest introductions.
In Mantel Borders, Table Covers, Table Centres, Sideboards, Antimacassars, Scarf Antimacassars, Curtain Loops, Bands, &c., &c.

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In Table Covers, Toilet Covers, Table Runners, Toilet Sets, Table Centres, Cot Covers, Sideboards, Bed Spreads, Nightdress Sachets, Pillow Shams, Duchess Covers, Antimacassars, Duchess Sets, Brush Bags. Splash Screens.

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Novelties in White Cotton Embroidery. Novelties in Felt and Art Serge Embroidery. Novelties in Satin de Luxe Embroidery.

Endless Novelties for Bazaars and Sales of Work,
IN SEVERAL HUNDRED TOTALLY DISTINCT & USEFUL ARTICLES, ALL MADE UP SO AS TO BE QUICKLY FINISHED.

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WOOLS AND KNITTING YARN AT THE REDUCED PRICES.

Every Requisite in Silks, Cords, Metal Threads, Spangles, Beads, &c., &c., for Art Work.

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HYGIENIC WOOD WOOL. **DIAPERS.**

By Royal Letters Patent,

INVALUABLE AT HOME and INDISPENSABLE to LADIES' TRAVELLING.

1/- and 2/- per Dozen, which is the Actual Cost of Washing.

CAN BY OBTAINED FROM ALL LADIES' OUTFITTING ESTABLISHMENTS, DRAPERS, AND CHEMISTS.

Sample Packets of one dozen at 1/3 and 2/3, or 6 dozen at 6/6 and 12/6., Post Free, with descriptive circular, containing testimonials from all the principal Hospitals and Leading Members of the Medical Profession.

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LINDSAY'S IRISH LINENS

ESTABLISHED OVER 60 YEARS.

SAMPLES AND PRICE LISTS POST FREE.

DAMASK TABLE CLOTHS, NAPKINS, DIAPERS, SHEETINGS, TOWELLINGS, GLASS CLOTHS, SHIRTINGS, PILLOW LINENS, &c. At Wholesale Prices.

IRISH LINEN PILLOW SLIPS made up ready for use, from 8s. 9d. per doz. to finest quality.

LINEN SHEETS, Twilled or Plain, made up ready for use, all sizes and qualities.

CAMBRIC POCKET HANDKERCHIEFS:
Children's Bordered, from 1/4½ per dozen.
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Embroidered and Colored Bordered.
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For Cleansing the Teeth and Perfuming the Breath.

Tooth Elixir, 2/6 per bottle
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	PER DOZ.
Children's Bordered	1/3
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Embroidered Handkerchiefs, in all the latest styles, from 1/- to 60/- each.

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Fish Napkins, 2/6 per dozen. Dinner Napkins, 4/6 per dozen Table Cloths, 2 yards square, 2/9; 2½ yards by 3 yards, 5/6 each. Kitchen Table Cloths, 11½d. each. Strong Huckaback Towels, 4/4 per dozen. Frilled Linen Pillow Cases from 1/2½ each. Monograms, Crests, Coats of Arms, Initials, &c., woven and embroidered.

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"Their Irish Linen Collars, Cuffs, Shirts, &c., have the merits of exellence and cheapness."—*Court Circular.*

Collars.—Ladies' & Children's 3-fold, 3/6 per doz.; Gent's 4-fold, 4/11 to 5/11 per dozen.

Cuffs for Ladies, Gentlemen and Children, from 5/11 per doz.

Shirts.—Best quality longcloth with 4-fold finest Linen Fronts, 35/6 per half dozen; to measure or pattern, 2/- extra.

Old Shirts made as good as new, with best materials in Neck-Bands, Cuffs, and Fronts, for 14/- the half dozen.

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"ONLY A WOMAN'S HAIR."

As Dean Swift half-cynically, half-tenderly, inscribed a lock of hair from the tresses of the tender, devoted Stella. Only a woman's hair, and yet what poems, what romances have been inspired by the loveliness of a woman's hair. It is the crowning glory of her beauty, and yet she rarely displays it to advantage. The caprices and exigencies of fashion are always at work among her tresses, whether piling them up in towers, or rolling them in masses about the brows, or curling them in ringlets, or diffusing them in a frizzy mass over brow and neck, or in a hundred ways differing widely from the simple *chevelure* of Mother Eve. Anyhow, as Milton pictures it:

> She, as a veil, down to the slender waist
> Her unadorned golden tresses wore
> Dishevell'd, but in wanton ringlets waved
> As the vine curls her tendrils.

But, whether fair or dark, there is no aid to beauty more potent than an abundant, luxuriant growth of hair, which may be obtained by using **EDWARDS' "HARLENE,"** the only Hair Producer and Restorer, so scientific in its discovery, or so effectual in its operation; and she who possesses long and beautiful tresses can afford to disregard the latest extravagance of fashion.

EDWARDS' HARLENE
Thoroughly Restores Premature Grey Hair to its Natural Colour.

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Imparts a Healthy Vigour to the Root Tissues.

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Is Cooling and Refreshing to the Head.

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Quickly Produces a Splendid Growth of Whiskers and Moustachios.

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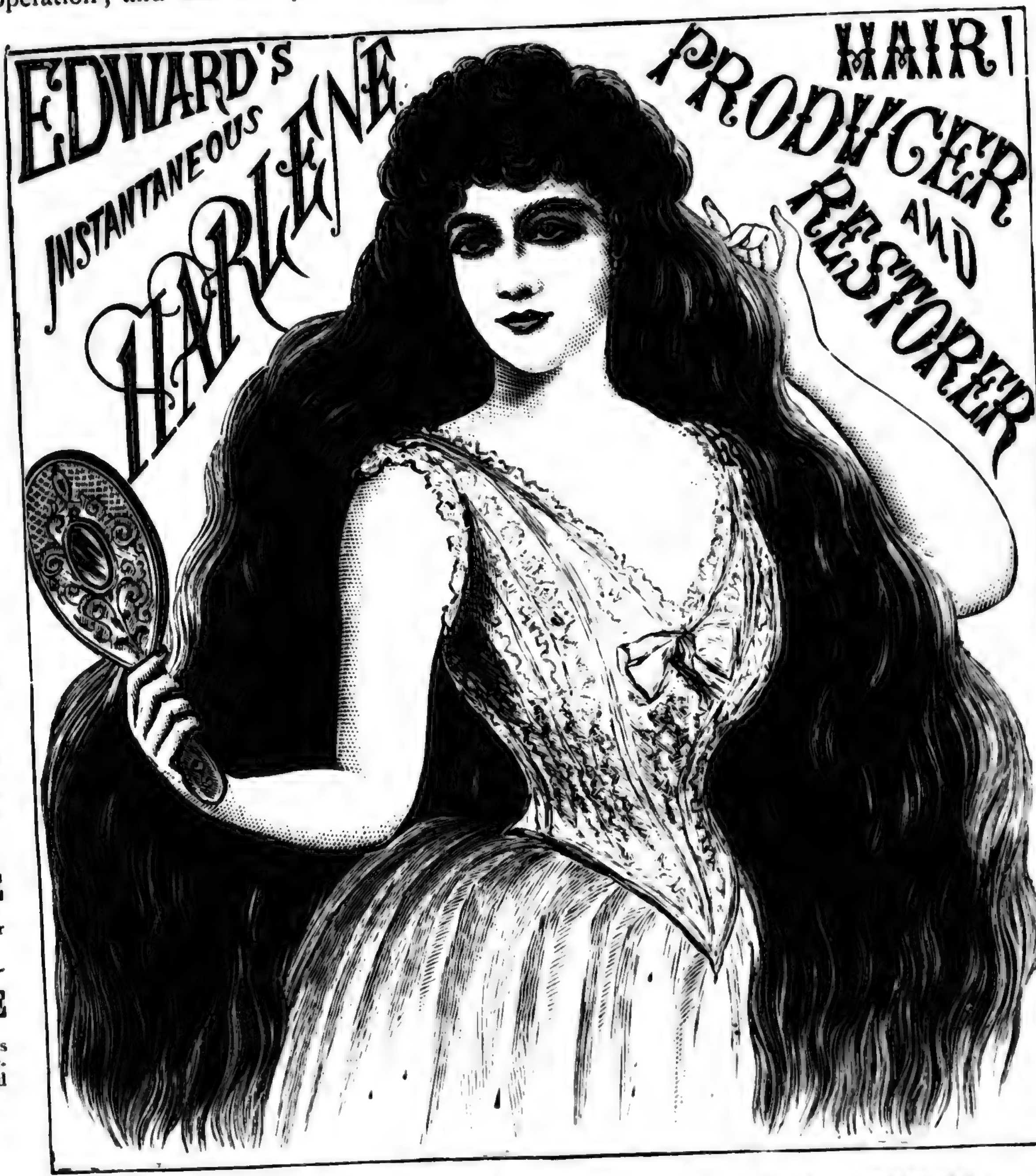

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Hair Producer & Restorer,
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EDWARDS' HARLENE
For Curing Baldness.
Acts at Once.
Try it To-Day.

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For curing Scanty Partings. Of all Chemists.

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Positively prodaces Long Flowing Hair.

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Is not a Dye, and does not stain the Skin. Of all Hairdressers.

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Prevents Premature Decay and falling off of the Hair.

EDWARDS' HARLENE IS POSITIVELY THE BEST HAIR DRESSING.

PHYSICIANS AND ANYLYSTS PRONOUNCE IT TO BE PERFECTLY HARMLESS AND DEVOID OF ANY METALLIC OR OTHER INJURIOUS INGREDIENT.

1s., 2s. 6d., 3s. 6d., and 5s. 6d., per Bottle, from Chemists, Hairdressers, and Perfumers all over the world, or sent direct on receipt of 1s. 4d., 2s. 10d., 3s. 11d., and 6s. Postal Orders Preferred.

Testimonials, also a valuable Treatise on the Cultivation of Hair and some extraordinary facts of the efficaciousness of the "HARLENE," forwarded free on application.

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A

5/6 TRIAL BOTTLE FOR 3/-

We bind ourselves to send to any reader of "Myra's Journal" who sends us this Coupon with a Postal Order for **3s.** and **6d.** to cover Postage, package, &c., one regular **5s. 6d.** Bottle of Edwards' HARLENE, provided it is ordered within one month from date of Coupon. We make this offer solely for the purpose of making our specialite more widely known without spending enormous sums in advertising, feeling sure that once having tried HARLENE you will never give up its use for any other preparation. By this offer the public reap the benefit. Address all orders with Coupon.—Dated February 1st, 1891.

COUPON.

DICKINS & JONES'

THE "SPÉCIALITÉ CORSET" (Regd.)

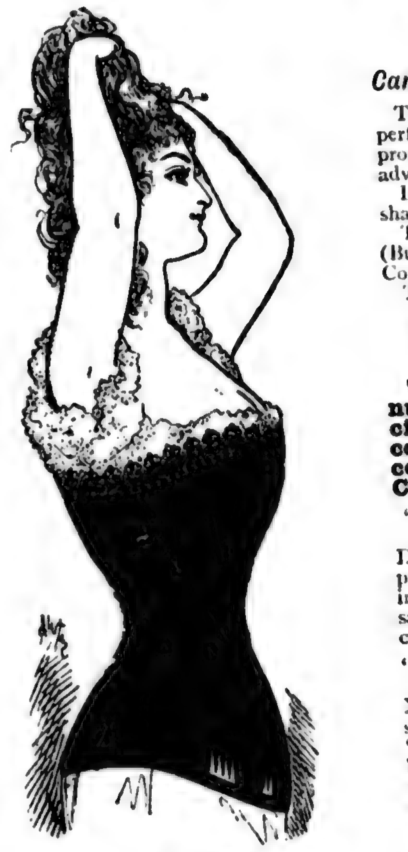
Can be procured only of DICKINS & JONES, 232, Regent Street

The "Spécialité Corset" is manufactured under scientific supervision, the cut and make being perfect; each bone is placed in the position requiring support, without impeding or checking the proper exercise of the muscles, allowing perfect freedom of action to the whole frame; all these advantages are obtained, with an additional elegance of form, as the illustrations will show.

Ladies preferring a long, graceful waist, will find Models 1 and 2 a perfect and most comfortable shape. For medium long waist, Model 3 will be found becoming, graceful, and comfortable.

The "Spécialité Corset" is made of best materials, and fitted throughout with REAL WHALEBONE (Busks and side Steels excepted), best sewing and perfect finish. The quality of the "Spécialité Corset" will be found 25 per cent. better, at the price, than any other Corset offered to the public.

The "Specialite Corset" is our own exclusive property, and cannot be procured elsewhere.



[Reg. No. 10,438]

The "SPÉCIALITÉ Corset" (Regd.)

TYPE 1.—Long waist, in Black Italian Cloth and Real Whalebone, **18/6** complete; in Black Satin, **27/6**; in Cardinal Satin, **27/6**; in White Satin, **27/6**.

TESTIMONIALS.

The following are a few of the numerous Spontaneous and Unsolicited Testimonials which are received daily bearing on the excellence of the "SPECIALITE CORSETS" (Regd.)

"2, Oakley-villas, Cirencester, July 12, 1890.

"Mrs. Lindsell would be obliged if Messrs. Dickins and Jones would send by return a pair of their "Specialite Corsets" (Type 2), in White Coutille. She has much pleasure in saying that she finds them the most comfortable corset she has ever worn.

"Oak Grove, Basingstoke, Hants, July 17, 1890.

"Mrs. Heathcote will feel obliged by Messrs. Dickins and Jones sending her a strong silk lace, such as they put in their "Specialite Corsets," which Mrs. Heathcote has worn for the last few months, and has found them most comfortable and satisfactory, and is indeed very much pleased with them."

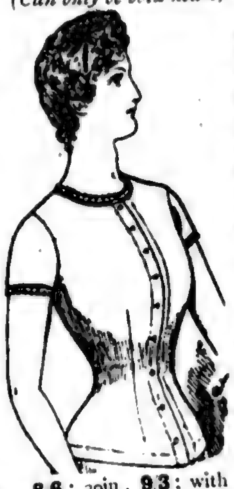
"8, Hyde Park Mansions, Sept. 19, 1890.

"Miss L. R. Humfrey will thank Messrs. Dickins and Jones to send her two more of the 'Princess' Slip Bodices. She also wishes to add her praise of the 'Specialite Corsets'; she has worn a pair a year and a half, and they are perfect and uninjured; the long bodices keep them so beautifully clean, and their fit is perfection."

The "PRINCESS" SLIP BODICE

(REGD.)

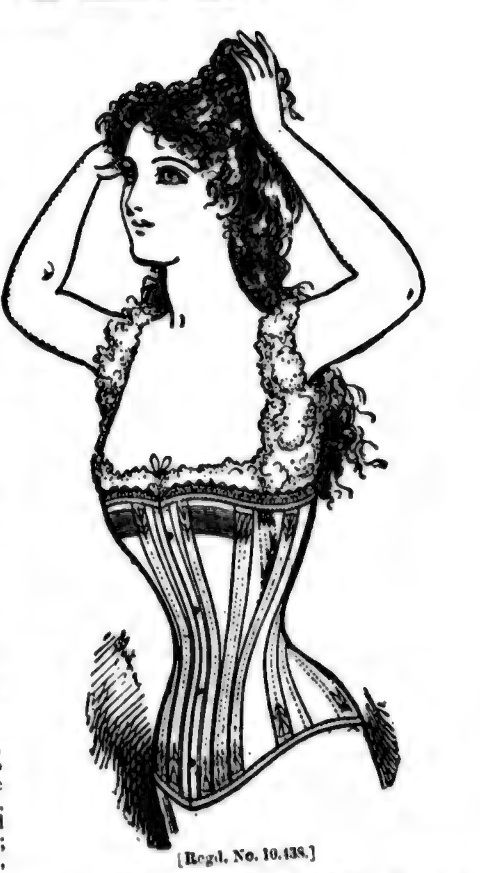
(Can only be obtained of Dickins and Jones.)



For a dress to fit perfectly, to a well-shaped Corset, what is so necessary as a good fitting Bodice? The Bodice, as illustration, meets this requirement, as being made of woven material, and therefore elastic, it fits the figure like a glove.

Prices in superior quality White Cotton material, 20in. waist, **3/-**; 22in., **3/3**; 24in. **3/6**; 26in, **3/9**; 28in., **4/-**; 30in., **4/3**. Also in fine Cashmere Wool. In cream, pink, sky, and natural wool, 20in., **5/6**; 22in., **6/3**; 24in., **7/-**; 26in, **7/9**; 28in., **8/6**; 30in, **9/3**; with high necks and short sleeves; and high necks and no sleeves; can also be had with high necks and long sleeves. In Silk, Cream, Pink, Sky, and Cardinal, trimmed fine real Torchon Lace, 20in., **11/-**; 22in., **12/6**; 24in., **14/-**; 26in., **15/6**; 28in., **17/-**; 30in., **18/6**.

Sample Bodices sent on approval.



[Regd. No. 10,438.]

The "SPÉCIALITÉ Corset" (Regd.)

TYPE 2.—Long Waist, in White Coutille and Real Whalebone, **18/6** complete.

TYPE 3.—Medium long waist, in White Coutille, with Real Whalebone, **16/6** complete; in Black Italian Cloth and Real Whalebone, **18/6** complete.

DICKINS & JONES, 232 to 236, Regent Street, London.

GRAHAM & BIDDLE.

Now on View, Furnished Dining-room and Table Fitted with ELECTRIC LIGHTS (PATENTED), AND COMPLETELY LAID OUT FOR DESSERT, UP TO DATE, ADMISSION BY VISITING CARDS.

"RAMSEY" Cretonne.
32 inches wide **1/-**
"WOODCOTE" Cretonne.
32 inches wide **1/3**

"KIMBERLEY" Cretonne.
32 inches wide **1/6**
"CHILWORTH" Cretonne.
32 inches wide **1/9**

"MARLBOROUGH" Tapestry.
50 inches wide **2/6**
"INDIAN" Tapestry.
50 inches wide **5/9**

GOLD MEDAL for "Fine Cabinet Work" at the Paris Exhibition.

FORMERLY PARTNERS IN THE FIRM OF } **JACKSON & GRAHAM.**

GRAHAM HOUSE, 463, OXFORD ST., LONDON, W.

5s. 9d. LADIES' 5s. 9d.

COMBINATIONS.

PURE NATURAL WOOL.

Children's from 2s. Finest selected 3-ply Ladies', from 7s. 6d.; Children's
from 3s. 4d.,; Ladies' Vests from 2s.; Drawers from 5s. 6d.; Bodices from
2s. 9d. Send P.O. for Sample Garment and Price List.

HYGIENIC KNITTING CO., KIDDERMINSTER.

Price TWO SHILLINGS, Bound in Paper Boards, with characteristic Portrait of the immortal Author.

Smiff's Comic History of England

All the way from the Romans in Britain to the Britons in Rome and Everywhere Else.

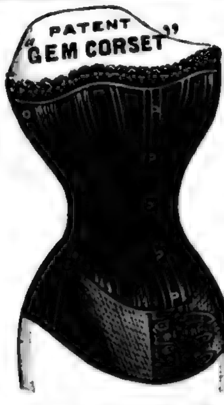
WITH NUMEROUS ILLUSTRATIONS BY ARTISTS.

MYRA & SON, 204, REGENT STREET, LONDON, W.

SCALES' PATENT "GEM CORSET."

WITH ELASTIC ABDOMINAL BELT COMBINED.

Highest unsolicited testimonials received daily.



Best Whalebone.

THE Belt, attached to a hygienic Corset (recommended
by the faculty), cannot be displaced or wrinkled; it
entirely avoids a high figure, marvellously improving the
same, and never fails to reduce corpulency, it affords per-
manent support, and is most comfortable in every position of
the body. Satisfaction guaranteed. Should our stock sizes
not fit we exchange and make to order with any alterations,
1s. 6d. extra. White or Dove, 18s. 6d.; Black, 21s.;
Satin (all colors), 31s. 6d. Sent post free on receipt of
waist size and P.O. Name and patent number stamped in
each Corset.

R. SCALES & CO., CORSET MANUFACTURERS, NEWARK-ON TRENT, ENGLAND.

CUT-OUT PAPER PATTERNS

Of any Garment illustrated in "Myra's Journal." Can now be had, Price 6d. post free.

NEVER OLD WHEN THE HEART IS YOUNG.

THERE is sound sense and reason in the saying that "a man is always just the age of his heart." That is to say a man may be young, as years go, and old in feeling. He may be lacking in hope, ambition and energy, and therefore to all intents and purposes be an old man. On the other hand he may be seventy years of age, and still so full of vigour and elasticity that he is worth a dozen men who haven't been half as long in the world as he has.

What a pity it is that people do not know how to avoid the causes which make them old and feeble before their time. We cite a case—one out of thousands.

Mrs. Mary Cuddy, of No. 28, Catherine Street, Richmond Road, Leeds, recently told to a friend the story of her life, and among other things she said: "Ever since I was a girl I have suffered from illness. I always had a pain both before and after eating, and never seemed able to gain and keep my strength; and felt that something was pulling me down. I had a nasty, queer sinking feeling in my stomach. Sometimes food seemed to ease it, and at other times it made me feel worse. Commonly when food was placed before me I could not touch it, and *I often fainted at the very sight of it.* After a while I became so weak I could scarcely stand or walk. I thought it was consumption coming on by degrees, and I took all sorts of things to try and get relief, but it was no use.

"With the weakness and the loss of appetite there were other feelings and signs that were bad, and alarmed me greatly. Among them was these: A yellowish colour of the skin and eyes, sometimes a cold and clammy perspiration, pains and aches in the sides, chest and back, headache, a kind of wind or gas coming up into my throat and mouth that was so sour and sickening I could scarcely bear it; once in a while I would have a strange fluttering and palpitation that made me think my heart must be affected. I always slept badly, and frequently had horrible dreams, and was so melancholy and depressed in spirits that I got little or no pleasure as time dragged wearily by. I had so little energy or strength that it was all I could do to summon courage for the labour upon which the family, at least in part, depended for support. I am a dressmaker, and you can fancy how hard my life must have been, and I didn't think it would last much longer.

"Not long ago I made up my mind to try a medicine that you are aware is advertised and known all over the country. I mean Mother Seigel's Curative Syrup. I had no faith in it, of course, at first; for how can one believe in what one knows nothing about? I bought and tried Mother Seigel's Curative Syrup only because of its reputation. How could so many people, I asked myself, praise a medicine so much if it had no virtue? I can only say I found what they said to be true. After beginning with the Syrup relief soon followed. My food digested better and gave me strength; and by persevering with it all my pains disappeared. I could eat my food with a relish and everything agreed with me. Now and then, when through confinement and hard work I have an occasional turn of my old complaint, I take a dose or two of 'Mother Seigel's Curative Syrup' and the trouble goes no further."

Mrs. Cuddy's ailment was indigestion and dyspepsia, and the palpitation of the heart that worried her returned no more after the function of digestion went on properly and naturally. The reason is that the unusual action of the heart was caused by the pressure against it of the stomach, when the latter was filled with the gas generated by the fermented food.

A FULL DRESS LENGTH FOR 5/11½ ANY COLOR, SEE PATTERNS.

SEND FOR CATALOGUE, 30 PAGES, POST FREE.

CHAPMAN'S

SEND for our REMARKABLE CATALOGUE, POST FREE.

A SILK DRESS LENGTH BLACK FOR 13/9 SEE SAMPLE.

SEND FOR PATTERNS

BUY DIRECT FROM THE MANUFACTURERS AND SAVE 7/- IN THE POUND.

POST FREE ANYWHERE

CLIMAX SALE

WE SEND THE CHEAPEST, FINEST, AND BEST ASSORTMENT OF PATTERNS OF ANY MANUFACTURERS IN THE WORLD. OUR PATTERNS ARE SENT ALL OVER THE GLOBE, AND OUR NOVELTIES ARE THE VERY LATEST.

Children's School Umbrellas. 3 FOR 5/11

Pure Irish Linen Handkerchiefs. 6 FOR 2/3

4-Button Kid Gloves THE 1/6 PAIR Wonderful Value.

A Braided Robe FOR 18/9 Worth 30/-

60 Doz. Jerseys 2/6 EACH. Black, Navy, Red.

864 Doz. Corsets THE 1/11½ PAIR Red or Black.

Sewing Machines 25/- EACH SEND FOR BOOK OF DESIGNS.

360 Honeycomb QUILTS. 4/11 EACH

5, NOTTING HILL GATE,
LONDON, W.

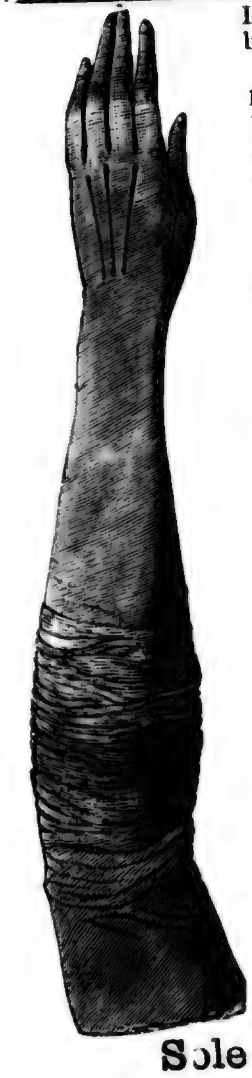
OUR TWO SHILLING VELVETEEN IS NOW ONE SHILLING AND SIXPENCE.

INDUSTRY MILLS,
BRADFORD.

THE LONDON GLOVE COMPANY,

WHOLESALE GLOVERS. **45a, CHEAPSIDE, LONDON, E.C.** **SINGLE PAIRS SOLD.**

Beg to direct attention to their unequalled Variety of Ladies', Gentlemen's and Children's Gloves suitable for evening wear. These goods being manufactured specially for the L. G. Co., will be found superior in quality and fit, and much under the usual retail prices.



Ladies' Dress Kid Gloves, 4 Buttons, 1/6; 6 Buttons, 1/10; 8 Buttons, 2/2; 12 Buttons or Mousquetaire, 2/10; 16 Buttons or Mousquetaire, 3/9; 20 Buttons or Mousquetaire, 4/9 per pair. In White only.

Ladies' Dress Kid Gloves, very Superior Quality Brussels Kid, 4 Buttons, 2/3; 6 Buttons, 2/9; 8 Buttons, 3/3; 12 Buttons or Mousquetaire, 4/3 pair. In Black, White and every Colour.

The L. G. Co.'s Best Quality French Kid, 16 Buttons or Mousquetaire. 6/11 per pair; 20 Buttons or Mousquetaire, 7/11 per pair. In Black, White and Cream.

Ladies' Milanese Silk Gloves, 20 Button Length, 1/10 per pair. In Black, White and all Colours.

Ladies' Best Quality Pure Silk, 12 Button Length, 1/9 per pair; 20 Button Length, 2/4 per pair. In Black, White and every Colour.

Extra long, Ladies' Pure Silk Gloves, 33 inches long, 2/11 per pair. In Black, White, and Colours.

Extra long, Ladies' Pure Silk Gloves, 36 inches long, 3/6 per pair. In Black, White, and Cream only.

GANTS DE SUEDE—SPECIAL.

The London Glove Company's "MERVEILLE."

	Per Half-doz.	Per Pair.
12 Button Length Mousquetaire	11/3	1/11

In White, Cream, Straw, Pink, Lavender and Tan Shades.

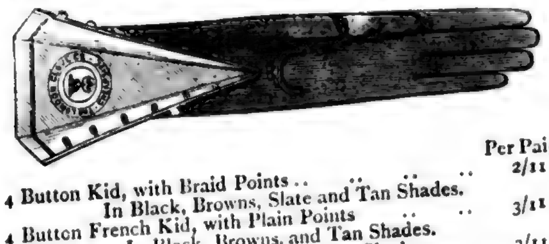
The London Glove Company's "CINDERELLA."	16/6	2/10
12 Button Length Mousquetaire Suède	19/0	3/3
16 " " " "	23/0	3/11
20 " " " "		

In White, Cream, Straw, Pink, Grey and Tan Shades.

The London Glove Company's "Empress" Quality Suède Gloves. ..	16/6	2/10
6 Buttons..	19/0	3/3
8 " or Mousquetaire	23/0	3/11
12 Button Length Mousquetaire	29/0	4/11
16 " " "	35/0	5/11
20 " " "		

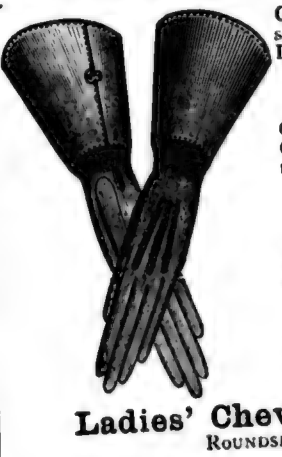
In Black, White, Cream, Straw, Biscuit, Coffee, Ficelle, Grey, Pink, Heliotrope, and Tan Shades.

The L. G. Co.'s New Purse Glove.



	Per Pair
.. .. ..	2/11
4 Button Kid, with Braid Points .. In Black, Browns, Slate and Tan Shades.	3/11
4 Button French Kid, with Plain Points .. .. In Black, Browns, and Tan Shades.	3/11
4 Button Superior Quality Suède in Tan Shades ..	

This Glove is made with a Purse with Nickel-plated Frame in the palm of the left hand, where Money, Railway Tickets, &c., may be conveniently carried.



Cape Driving Gloves, Pique sewn. Spear Points, with Leather Gauntlets (Shape of Illustration), 3/11 per pair. In Tan and Black.

Chevrette Gloves, with Plain Gauntlets (Shape of Illustration), Roundseam Sewn, Braid Points, 3/6 per pair. In Tan Shades only.

Ladies' Paris Doeskin Gloves, with Albany Gauntlets (Shape of Illustration), in Grey. Tans, and Drabs, 2/3 per pair.

Garden Gauntlets, Ladies' Tan Doeskin, with 4-inch Cavalier Gauntlet, 1/8 per pair.

Ladies' Chevrette Gloves.

ROUNDSEAM SEWN.

	Per Half doz.	Per Pair.
.. ..	12/0	2/1
4 Button Best Quality	14/6	2/6
6 "		

In Tans, Browns, and Black, with Self-Braid Points,

Special value. Ladies' 4-Button best quality Austrian Chevrette, with neat points, 1/10 per pair. In Light, Mid, and Dark Brown Shades.

Gentlemen's Dress Gloves.

.. ..	5/9	1/0
2 Button White Neapolitan Kid	7/6	1 4
2 " " and Lavender Kid	10/0	1/9
2 " " Lavender and Straw Kid ..		
2 " " " with Black or Self-Braid Points	11/0	1/11
BOYS' 2 Button White and Lavender Kid ..	8/6	1/6

GIRLS' Best Quality Pure Silk Gloves, 6 Button Length, 1/1 per pair; 8 Button Length 1/3 per pair. In Black, White, and all Colours.

MODE OF PAYMENT.—Postal and Post Office Orders to be made payable to **S. A. WORSKETT**, at the General Post Office. Where Stamps are remitted One Penny must be added to each amount of **3s.** and under, to cover loss in exchange. Detailed Price List of all other makes free by Post.

Sole Address: THE LONDON GLOVE COMPANY, 45a, Cheapside, London.

WONDERFUL VELVETEEN At **2/-** A Yard.

LEWIS'S Wonderful Velveteen is well-known all over the world. It is Fast Pile and Fast Dyed, and every inch is guaranteed.

If a Dress should wear badly, or be in any respect faulty, LEWIS'S will GIVE a NEW DRESS for NOTHING at all, and PAY THE FULL COST for MAKING and TRIMMING. The price of this Beautiful Velveteen, in Black and all the most Beautiful Colors now worn, is **2s.** a yard. This quality velveteen is sold by the best Drapers at **3s. 6d.**, **4s. 6d.** and **5s. 6d.** a Yard. LEWIS'S manufacture this Velveteen, and sell it direct to the public, and **LADIES SHOULD WRITE for PATTERNS OF THIS EXTRAORDINARY VELVETEEN,** and judge for themselves of the wonderful quality. CARRIAGE PAID TO ALL PARTS OF GREAT BRITAIN AND IRELAND.

DRESS MATERIALS FOR THE **Present Season**

Ladies should write to LEWIS'S for Patterns of new Dress Materials: they will be astonished at the Value offered.

Please mention "Myra's Journal," and address

LEWIS'S, in Market St., MANCHESTER.

LADIES

Have you bought your

DIARY FOR 1891?

If not, Buy

6d. **MYRA'S DIARY,** **6d.**

216 Pages; Cloth Bound; Interleaved with Blottting.

Post Free, 9d.

Of the Publishers, 204, Regent Street, W.

Ask for

RYLANDS'

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CALICOES

NO BETTER MADE.

SOLD BY ALL DRAPERS.

BROWN'S SATIN POLISH

FOR LADIES' AND CHILDREN'S BOOTS AND SHOES, TRAVELLING BAGS, ETC.

HIGHEST AWARD WHEREVER EXHIBITED.

LATEST PARIS EXHIBITION, 1889.

BROWN'S SATIN CREAM.

For improving all kinds of Patent Leather.

For Brown Leather Boots and Shoes, use

SATIN (BROWN) POLISH

Put on by Sponge attached to wire and cork in each Bottle.

AMERICAN MAGIC BRONZE.

Gives to old Boots and Shoes, Ornaments, &c., the appearance of new.

FOR GENTLEMENS BOOTS use

ARMY AND NAVY LIQUID BLACKING.

MELLIN'S FOOD,

FOR INFANTS AND INVALIDS

DOUGLAS HERBERT FISH, age 6 months.

39, NIGHTINGALE RD.,
CLAPTON.
23rd February, 1889.

F. M. Fish writes:—"He has been fed on Mellin's Food *entirely, and proves by his strength and size how excellent the Food is."*

MELLIN'S FOOD BISCUITS.

PALATABLE. NOURISHING.
DIGESTIVE. SUSTAINING.

Price 2s. and 3s 6d. per Tin.

SHAKESPERIAN WISDOM on the FEEDING and REARING of INFANTS.—A pamphlet of quotations from Shakespeare and portraits of beautiful children, together with testimonials which are of the highest interest to all mothers. To be had, with samples, free by post, on application to

G. MELLIN, MARLBORO' WORKS, PECKHAM, LONDON, S.E.

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GAIN ONE POUND A Day.

A GAIN OF A POUND A DAY IN THE CASE OF A MAN WHO HAS BECOME "ALL RUN DOWN," AND HAS BEGUN TO TAKE THAT REMARKABLE FLESH PRODUCER,

SCOTT'S EMULSION

OF PURE COD LIVER OIL WITH Hypophosphites of Lime & Soda

IS NOTHING UNUSUAL. THIS FEAT HAS BEEN PERFORMED OVER AND OVER AGAIN. PALATABLE AS MILK. ENDORSED BY PHYSICIANS. THREE TIMES AS EFFICACIOUS AS PLAIN OIL. AVOID SUBSTITUTIONS AND IMITATIONS.

Sold by all Chemists, at 2/6 or 4/6, or mailed on receipt of price by

SCOTT & BOWNE, LIMITED,
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SALE

Re-building of the Warehouse.

No matter what the Sacrifice, JOHN NOBLE is compelled to clear the whole of his large Stock, as the Premises are shortly to be pulled down.

☞ Every Lady should write at once for Box containing over 1,000 of the BEST BARGAINS ever offered in

DRESS FABRICS

FLANNELS, MANTLE CLOTHS, SUITINGS, BLANKETS, &c.

SUCH BARGAINS never before heard of.

"PUBLIC IMPROVEMENTS.—A most important improvement in the appearance of the main thoroughfare of the City is in course of being made in Piccadilly. The old-fashioned hotel, known as the 'Mosley,' has already disappeared, and we understand the tall building next to it, belonging to Mr. John Noble, and known throughout the Kingdom as 'The Warehouse,' will shortly share the same fate, and in place of them will be erected one of the finest blocks of buildings in the City."—From the *Manchester Examiner and Times*, Dec. 18, 1890.

REMEMBER THE ENORMOUS REDUCTIONS. *There is no option. The Stock must be CLEARED AT ONCE, hence*

☞ SALE CATALOGUE, and one of John Noble's Pretty "PUSSY CAT" CALENDARS for 1891, sent Post Free on application.

Please mention "Myra's Journal," and address—

40/- for 20/-

One Thousand Remnants Bundles Fashionable Dress Fabrics, containing an assortment of Remnants and a Lady's Full Length. **Good Value for 40/.** *Will be cleared at £1 each.* Carriage Paid for 21/-.

JOHN NOBLE THE WAREHOUSE, MANCHESTER

If Little Babies

Could Write Letters

WHAT a host of grateful testimonials the proprietors of the **Cuticura Remedies** would receive. How their little hearts would overflow in ink. *They* know what they have suffered from itching and burning eczemas and other itching, scaly, blotchy, and pimply skin and scalp diseases before the **Cuticura Remedies** were applied. Parents, are you doing right by your little ones to delay a moment longer the use of these great skin cures, blood purifiers, and humour remedies? Everything about the **Cuticura Remedies** invites the confidence of parents. They are absolutely pure, and may be used on the youngest infants. They are agreeable to the most sensitive. They afford instant relief in the severest forms of agonizing, itching, and burning skin and scalp diseases, and are by far the most economical (because so speedy) of all similar remedies. There can be no doubt that they daily perform more great cures than an all other skin and blood remedies combined. Mothers and children are among their warmest friends.

"ALL ABOUT THE SKIN" mailed free to any address, 64 pages, 300 Diseases, 50 Illustrations, 800 Testimonials. A book of priceless value to mothers, affording information not obtainable elsewhere.

CUTICURA REMEDIES are sold everywhere. Price, CUTICURA, the Great Skin Cure, 2s. 3d.; CUTICURA SOAP, an Exquisite Skin Purifier and Beautifier, 1s.; CUTICURA RESOLVENT, the greatest of Blood Purifiers and Humour Remedies, 4s. 6d.; or the set, post paid, for 7s. 9d.! of F. NEWBERY & SONS, 1, King Edward-st., Newgate-st., London E.C., depot for POTTER DRUG AND CHEMICAL CORPORATION.

Pimples, Blackheads, red, rough, and oily skin and hands, and simple humours and blemishes of infants and children prevented by that greatest of all Skin Purifiers and Beautifiers, the celebrated **Cuticura Soap.** For the prevention of facial blemishes, and for giving a brilliancy and freshness to the complexion, **Cuticura Soap** is incomparably superior to all other skin and complexion soaps, while rivalling in delicacy and surpassing in purity the most expensive of toilet and nursery soaps. *The only medicated toilet soap, and the only preventive of clogging of the pores, the cause of pimples, blotches, and blackheads.* Sale greater than the combined sale of all other skin soaps. (1)

CLARKE'S

NEWLY DESIGNED

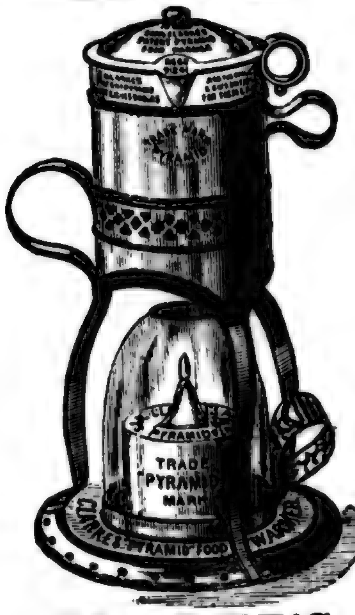
"Pyramid" Nursery Lamp

FOOD WARMER.

With New Registered Pannikin.

Including "Burglar's Horror" Lamp.

2/6, 3/6, 5/- and 6/- each.



CLARKE'S

IMPROVED PANNIKIN

(REGISTERED),

FOR USE WITH

CLARKE'S

"Pyramid" Nursery Lamp.

By this invention any liquid food can be poured out or drunk without scum or grease passing through the [illegible], and prevents spilling when poured into a Feed-Bottle so objectionable with all other Pannikins. These Pannikins will fit all the old "Pyramid" Nursery Lamps, and can be purchased separately.

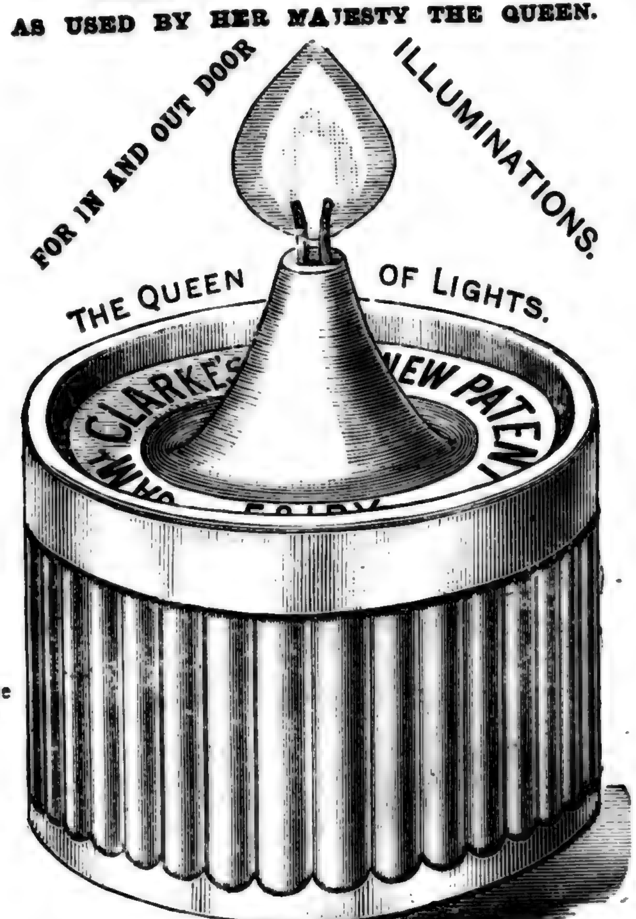
N.B.—Ask for CLARKE'S PANNIKIN, and see that name and the registered number (Registered [illegible]) is on the Pannikin, and Trade Mark, "Pyramid."

Clarke's Patent "PYRAMID" NIGHT LIGHTS the only Lights suitable for these Lamps.

CLARKE'S PATENT LIGHTS.

Trade Mark, "FAIRY."

AS USED BY HER MAJESTY THE QUEEN.


FOR IN AND OUT DOOR ILLUMINATIONS.
THE QUEEN OF LIGHTS.
CLARKE'S NEW PATENT
FAIRY

Exact size of light.

1s. per Box., containing 6 Double Wick "FAIRY" Lights, burn 10 hours each, and Glass for burning in

CLARKE'S PATENT "FAIRY" LAMPS,

For Decorative Lighting Ball and Drawing Rooms, &c. *Sold by all respectable Dealers.*

"PYRAMID" AND "FAIRY" LIGHT WORKS, LONDON, N.W.

Show Rooms: 31, ELY PLACE, HOLBORN; & 484, COLLINS ST., MELBOURNE.

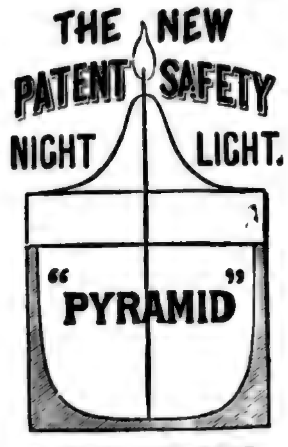
THE

BURGLAR'S HORROR.

CLARKE'S

PATENT

"PYRAMID" LIGHTS.



THE SHADED PART REPRESENTS THE PLASTER FIRE-PROOF CASE

Single Wicks, burn 9 hours each, in Boxes containing 8 lights, 8½d. per Box.

For burning in Clarke's Pyramid Nursery Lamp.

CAUTION.

TO PREVENT BURGLARIES.—A "Pyramid" Night Light should be Lighted in the front and back of every house as soon as it is dark. Housebreakers have the greatest dread of a light. The Police recommend a "Pyramid" Night Light as the best safeguard. Almost all the burglaries perpetrated might have been prevented, and much VALUABLE PROPERTY SAVED, if this simple and inexpensive plan had always been adopted. The "Pyramid" Night Lights are much larger and give DOUBLE THE LIGHT of the common night lights and are, therefore, particularly adapted for this purpose. Manufactured in Patent Fire-proof Plaster Cases. No paraffin or other dangerous material used in their manufacture.

HEALTH & PERSONAL ATTENTION.

(See MYRA'S ANSWERS in "MYRA'S JOURNAL.")

EXTRACT FROM

POSTAL TOILET LIST.

PHILIP H. MASON,

Pharmaceutical Chemist, BANK PLAIN, NORWICH,

The entire list (containing some 100 Preparations) will be sent by return of post, on receipt of stamped address.

IMPORTANT NOTICE.

All articles in this List admit of Postal Transit, and will be delivered free per Post at the prices marked, secure from observation, and carefully packed on receipt of P.O.

AGENTS.—New Zealand: Messrs. Withers, High St., Christchurch. From these Agents any of the Toilet Preparations may be obtained.

COLD CREAM OF WOOL FAT AND CUCUMBERS (NUTHALL'S).—Strongly recommended for general use, both on account of its healing qualities and of its freedom from irritating properties. Wool Fat is essentially the natural fat of the Skin, and upon its presence depends the Skin's healthy condition. When absent or deficient the skin loses its elasticity, becomes dry and apt to chap and crack. The above Cold Cream will be found to remedy and prevent all these unpleasantnesses, and its continued use will render the skin distinctly softer, more elastic, and of a healthy color. It is emollient and healing and will counteract the ill-effects of hard water and of over-exposure to cold, wind, or sun. Its constant use is invaluable for preventing and removing wrinkles and crow's-feet. 3s. 6d.

X **EXTRACT OF SEA WRACK** (FUCUS VESICULOSUS).—The new remedy for obesity. This preparation has met with a wonderful demand. Its effects in some cases seem magical. It is perfectly safe for the most delicate constitutions. Price 3s. 3d. per case.

EXTRACT OF SEA WRACK PILLS.—Are prepared for those who prefer it in this form—each pill containing one dose of the extract at the same price. 3s. 3d. per case.

THE GARRISON HAIR DYE.—An absolutely harmless hair dye in one solution. Easy in application, rapid, cleanly, and almost infallibly certain in effect. This is the Hair Dye *par excellence* for those who prefer a dye in one solution. Black or brown 3s. 6d. per case.

X **PETROLEUM POMADE.**—The power of Petroleum, as a rapid stimulant to the growth of the hair, has been recently discovered by accident, at a British Consulate in Russia. Prepared as a Pomade, it is rendered unobjectionable for use. 1s. 6d., 3s. per jar.

[Since the above was first published the most astounding results have followed the use of Mr. Mason's Pomade, and it is now the Hair Restorer *par excellence.*]

CRÊME FROIDE AUX CONCOMBRES.—Prepared from the pulp of the ripe fruit, 3s. 6d. and 10s. 6d. For whitening and preserving the skin, and for the prevention of wrinkles and crow's-feet. Its constant use will counteract the effects of exposure to sun and wind, and will retain the youthfulness of the complexion for many years.

"Crême Froide aux Concombres, as prepared by Mr. Mason, of Norwich, is the best agent for whitening and preserving the skin I know of."—Anna Kingsford, M.D.

EMULSINE OF CUCUMBERS.—Dr. Anna Kingsford's formula. Thin, 3s. 6d. and 10s. 6d.; Thick, 3s. 6d. and 10s. 6d. These Emulsines resemble the Crême Froide in their general properties, but are prepared for those who prefer an emulsion to the cream. The thick Emulsine is especially intended for the prevention of wrinkles, and is also highly recommended for winter use, while the thin Emulsine is adapted for whitening the complexion and for summer use.

"Against the crow's-foot use Mason's thick Emulsine. With respect to wrinkles, I have said again and again that nothing removes them so satisfactorily as the thick Emulsine. For flushing of the face and dryness of the skin, use Mason's thin Emulsine of Cucumbers. 'Cool as a cucumber,' is as you know, a comparison that has become a proverb, and with good reason. Mr. Mason has prepared two excellent emulsions of cucumber, thick and thin which I have not seen equalled. To these he has now added a Crême Froide aux Concombres. As the responsibility for these formulas rests, in a large measure with myself, you may feel sure I should not recommend them unless I had complete confidence in their excellence."—Anna Kingsford, M.D.

JABORANDI HAIR TONIC.—Prepared from selected South American Jaborandi Leaves, containing the newly-discovered alkaloid Pilocarpine. Highly recommended by medical authority as a hitherto unapproachable stimulant to rapid growth of hair. Used not only to prevent the hair falling, but to stop advance of greyness and induce vigorous secretion of the natural coloring pigment. 3s. 6d., 10s. 6d.

"The Jaborandi Lotion prepared by Mr. Mason is probably one of the best hair restorers known. Several instances of the increased growth of hair after the use of Jaborandi have been adduced. Jaborandi is said by several medical writers to cause the hair to grow."—Anna Kingsford, M.D.

BLOOM OF STEPHANOTIS.—An exquisite creamy white skin and complexion powder. It imparts a beautiful natural whiteness and useful softness and delicacy to the skin. The painful "Flushing" of the face, brownness of the neck and arms, undue redness of the face and hands are obviated by one application. For personal appearance at Court, the Ball, or Concert, it is indispensable; it represses the unpleasantness of sensible perspiration and its disagreeable accompaniments. Travellers and residents in warm climates will find it invaluable. It so entirely prevents the discoloring action of the sun on the skin that freckles are almost unknown to those who use it. In polished apple wood case, with toilet puff, 3s. 6d.

"For my own part, I am in the habit of recommending Mr. Mason's Stephanotis Face Powder, because I trust him, and know that he is moderate in his charges and honest in quality."—Anna Kingsford, M.D.

HENNA HAIR DYE (IN ONE SOLUTION).—An entirely vegetable preparation, obviating the use of lead or any metallic dyes. It is guaranteed to be entirely harmless to hair or health. It is most simple in application, and in every way superior to the old-fashioned metallic dyes in two solutions. 3s. 6d., 10s. 6d.

"Of all the brown dyes I have tried, I like best Mason's Henna Dye. It is entirely vegetable and harmless."—Anna Kingsford, M.D.

COMPLEXION PILLS.—Specially adapted to produce a healthy action of the skin and a clear complexion. If used in conjunction with certain easy rules of diet, their effect is rapid and marvellous. 1s. 3d., 2s. 10d. per box.

CREAM OF STEPHANOTIS.—An exquisite creamy white Skin and Complexion Cosmetic; imparts youthful softness and delicacy, with a beautiful natural whiteness to the skin. Composed of perfectly innocent ingredients, this Cream has a most beneficial action upon the skin. It obviates in one application brownness of the neck and arms or undue redness of the face and hands. For personal appearance at Court, at balls, or other crowded assemblies, it is indispensable, especially as it represses the unpleasantness of perspiration and its accompaniments. In warm climates it will be found invaluable. Also to prevent the appearance of that unpleasant redness or flushing of the face, which is so common an annoyance. So completely does it prevent the discoloring action of the sun on the skin that freckles are rarely, if ever, known to those who use it. It subdues the redness of the features caused by exertion, cooling the skin in a most delightful manner. 3s. 6d. per case.

SULPHUR SOAP (FOR THE HAIR).—The natural color of the hair is due to an organic pigment, into the composition of which sulphur and iron largely enter. It is believed that in many cases grey hair is due solely to a deficiency in this natural secretion of sulphur. In such cases the sulphur may be applied to the hair glands by occasionally washing the hair and scalp with the above soap. It is most particularly recommended that in cases of incipient greyness this should be tried before artificial color restorers are resorted to. It is also the best soap for cleansing the hair before applying any dye or color restorer, as it greatly quickens and enhances their action. It is also of great service for washing the skin in many cases of eruption and skin diseases. 1s. 3d.

"Better try Mason's Sulphur Soap and soft water."—Anna Kingsford, M.D.

FRECKLE CURE, THE NEW.—This is a preparation of great power for the entire removal of freckles, however obstinate. It is the prescription of one of our most eminent modern dermatologists, combined with the new Skin-fat, which has recently been isolated from sheep's wool. A trial of it is urgently solicited. 4s. 6d.

WALNUT JUICE AND NUTGALLS.—Having often been required to prepare Walnut Juice for ladies, I have found that it is not perfectly successful by itself as a hair stain. After many experiments I am at last able to introduce a combination of Walnut Bark and Nutgalls, which is perfectly effective in giving to grey hair various shades of rich natural brown, very different to the dull metallic black of lead restorers. It is at the same time perfectly safe (Walnut Juice has been used for centuries as a hair dye.) Price 3s. 6d. per case, post free, with full directions.

DEPILATORY (POWDER).—Mr. Mason is continually asked by ladies for a Depilatory which will, in one application, not only remove existing superfluous hair, but prevent its reappearance. He wishes clearly to state that it is impossible to do this. All that can be done is to remove the hair, after which an occasional subsequent application on the surface of the skin will prevent it from attaining a visible growth. The above preparation will do this without injury to the skin. Science cannot achieve more. With directions, 2s. per packet.

"Mr. Mason's Depilatory is at once the cheapest and best I know of."—Anna Kingsford, M.A.

EYEBROW AND EYELASH DYE.—A simple and instantaneous application, requiring renewal only at long intervals. Has been much approved, and seems to have met a pressing want. Black or brown, 2s. 6d. per case.

"Nothing will darken the eyelashes perfectly except a dye. Mr. Mason sells an eyebrow and eyelash dye at half-a-crown the case black or brown.—Anna Kingsford, M.D.

SPECIAL EYEBROW AND EYELASH TONIC.—For promoting growth an luxuriance of Brows and Lashes, and improving their appearance. Though a powerful tonic, this is absolutely harmless and safe, and so bland and emollient that it may even be used for young children, 3s. 6d.

"Brush the eyebrows daily and nightly with a soft brush, moistened with Mason's Eyebrow Tonic.—Anna Kingsford, M.D.

GANTS GRAS POMADE.—A novel form of the well-known Gants Gras of the French and Italian perfumers of the last century. By its use (with soiled white kid gloves) the hands may be rendered beautifully white and soft in a few nights. 1s. 6d. per jar.

"The best cure for red arms is the use of a paste made of emollients, and worn all night. Mr. Mason has a 'Gants Gras Pomade' which will suit the purpose. Sleep in kid gloves smeared inside with Gants Gras Pomade. It is far more efficacious than cream rubbed in in the daytime." —Anna Kingsford, M.D.

PEROXIDE OF HYDROGEN OR BLEACHING FLUID.—For giving a bright golden tint to the hair. The only agent that will do this without injury to the hair, or to the skin, is Peroxide of Hydrogen, which is the base of most, if not all of the expensive golden washes which are sold under attractive and high-sounding names. Mr. Mason will forward a supply with full directions, post-free, 4s.

"Peroxide of Hydrogen is the only safe and convenient hair bleacher known."—Anna Kingsford, M.D.

FOR OTHER HAIR DYES AND COLOR RESTORERS SEE THE ENTIRE LIST.

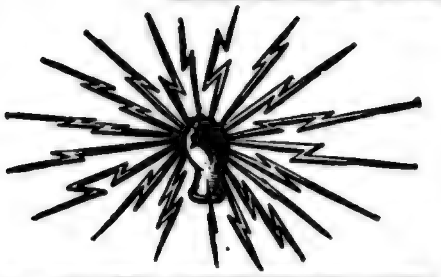
PAMPHLET,
Book of Testimonials,
AND
CONSULTATION FREE.

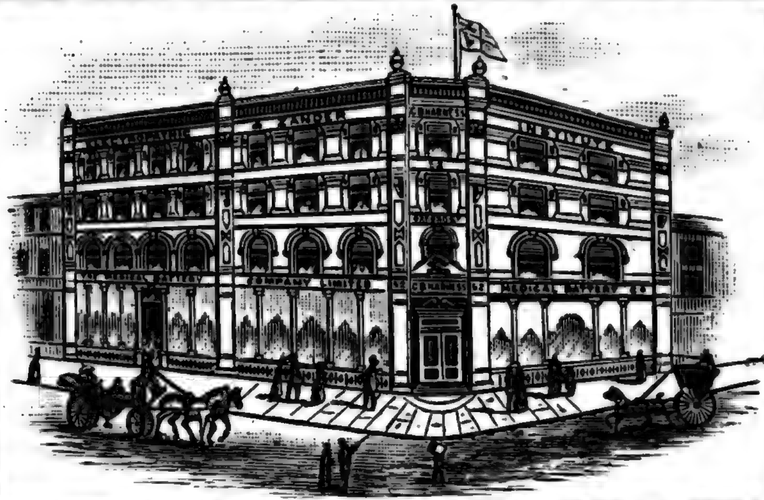
NERVOUS & RHEUMATIC AFFECTIONS,
ORGANIC DISORDERS, &c., MAY BE SPEEDILY AND PERMANENTLY CURED,
Without taking injurious "Pick-Me-Ups," Poisonous Drugs, or Quack Medicines,
BY SIMPLY WEARING REGULARLY EVERY DAY ONE OF

HARNESS' ELECTROPATHIC BELTS

The mild, continuous Electric Currents which they are guaranteed to imperceptably generate cannot fail to act beneficially in all cases of Brain and Nerve Exhaustion, Sleeplessness, Melancholia, Hypochrondriasis, Impaired Vitality, Rheumatism, Gout, Sciatica, Lumbago, Torpid Liver, Indigestion, Constipation, Epilepsy, Paralysis, Spinal Weakness, Ladies' Ailments, and all Kidney and other Organic Disorders.

THOUSANDS HAVE BEEN COMPLETELY CURED





already by this invaluable and convenient health appliance. It is light and comfortable to wear, cannot get out of order, gives wonderful support and vitality to the internal organ, imparts new life and vigour to the debilitated constitution, assists the digestion, and speedily overcomes every sign of premature decay.

A BLESSING TO MEN.

JOSEPH HORN, Esq., Wilton Street, Liverpool, writes: "The intense nervousness from which I have suffered has left me after wearing your Electropathic Belt during fourteen days."

Mr. W. READ, Kilvarock Street, Queen's Park, W., writes: "I have been completely cured of my painful Sciatica by wearing Harness' Electropathic Belt."

A BOON TO WOMEN.

Mrs. F. COTON, Woodville, Sandford Road, Moseley, writes: "Since wearing your Electropathic Belt I am much better. Have had more sleep and less sickness."

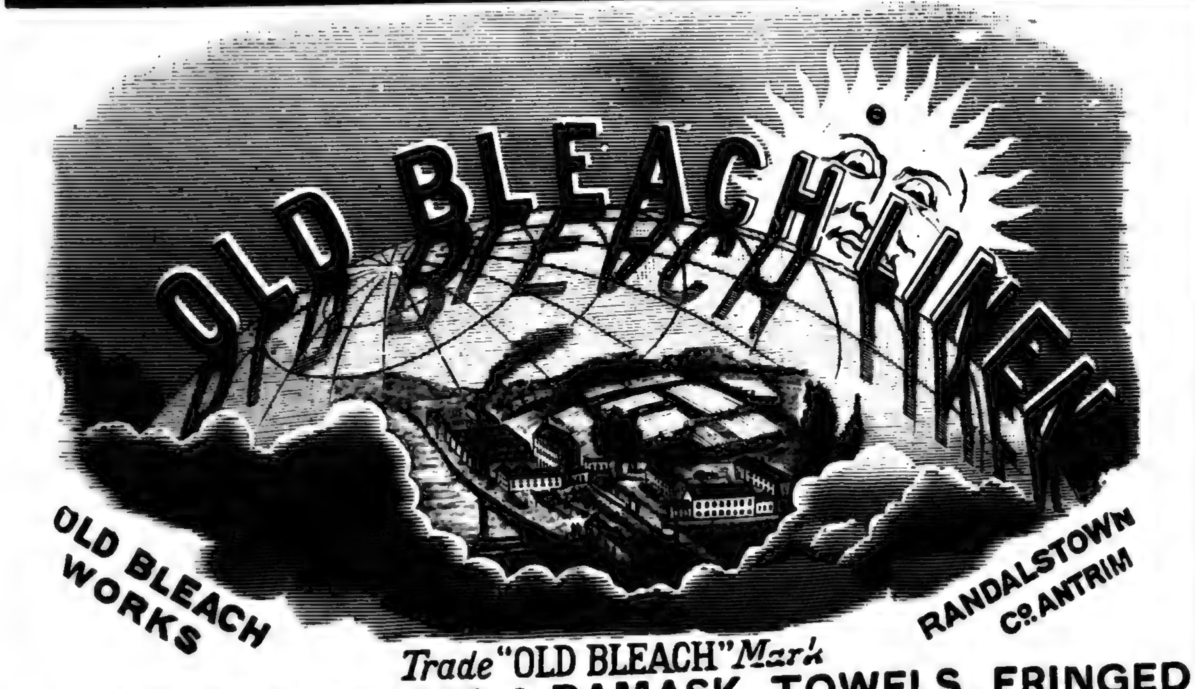
"Miss E. LAMBOURNE, Herne Hill, London, S.E., writes: "I have pleasure in stating that I have found great benefit from your Electropathic Belt. In about a week after I commenced wearing it I felt better than I had for some months."

ALL SUFFERERS FROM RHEUMATIC AND NERVOUS AFFECTIONS, STOMACH, LIVER, AND KIDNEY DISORDERS, &C., SHOULD WEAR ONE OF THESE WORLD-FAMED BELTS.

MR. C. B. HARNESS, the President of the Company, attends daily, together with other officers, any of whom may be consulted, Free of charge, either personally or by letter, on all matters relating to Health and the Application of Curative Electricity.

Residents at a distance, and those unable to call, should write at once for Pamphlet and Private Consultation Form before they forget it.

Note the Address: **THE MEDICAL BATTERY CO., LTD., 52, OXFORD ST., LONDON, W.** *Corner of Rathbone Place*
The Largest Electro-Medical Institute in the World. Book of Testimonials, free of charge, personally or by letter.



Trade "OLD BLEACH" Mark

HUCKABACK DIAPER & DAMASK TOWELS, FRINGED AND HEMSTITCHED TOWELS, HUCKABACK AND FANCY TOWELLINGS, BIRDS-EYE AND NURSERY DIAPER, GLASS AND TEA CLOTHS, EMBROIDERY LINENS, AND ART LINENS.

The "OLD BLEACH" LINENS are renowned all over the World for superiority of manufacture, exquisite finish, beautiful appearance, and honest soundness, holding the first rank among the highest class of pure Irish Linen Goods—a genuine revival of the excellent old-fashioned grass-bleached Linens of the past generation, which lasts a life-time.

The "OLD BLEACH" LINENS are an exclusive manufacture, and stand alone—the whole process of production, weaving and bleaching, being carried on at the "OLD BLEACH" WORKS, situated near the village of Randalstown, in the North of Ireland, and on the banks of the River Main, the softness, purity and abundance of whose waters are of much value in the attainment of that sound and lustrous bleach which distinguished them.

"An exceptionally strong Linen that will last for many years."—*The Queen.*
"Distinguished for purity of flax, style of production, and last and most important—honest soundness."—*Myra's Journal.*
"The 'Old Bleach' Linens are much sounder and stronger than Ordinary Linens."—*Young Ladies' Journal.*
"Surpassing anything we have hitherto examined."—*Warehouseman's and Drapers' Trade Journal.*

A yard of "OLD BLEACH"—whether Towels, Huckaback Towelling, Bird's-Eye Diaper, Nursery Diaper, or Household Linen, gives more than double the wear of the best ordinary Linen Goods. All goods stamped with the "OLD BLEACH" Trade Mark are produced from flax yarns of equal quality, both warp and weft, thereby increasing the wearing qualities two-fold.

The "OLD BLEACH" LINENS are kept in stock by all first-class Drapers throughout Great Britain and the United States. Ask to see them and judge for yourself.

Observe that the Registered Trade Mark "OLD BLEACH" is stamped on every Towel and on every yard of piece goods as a guarantee that they are the genuine manufacture of the "OLD BLEACH" Linen Company.

Exquisite Model. Perfect Fit. Guaranteed Wear.

Three Gold Medals.

THE Y&N PATENT DIAGONAL SEAM CORSET,

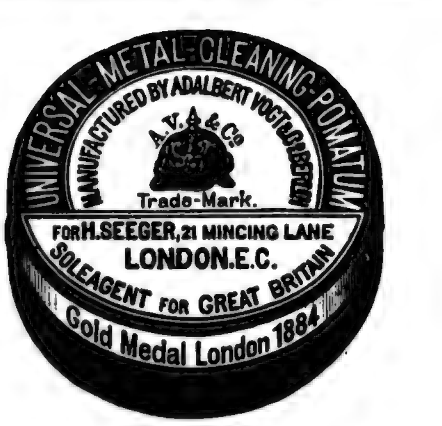
Will not split in the Seams nor tear in the Fabric.

"The most comfortable Corset ever made."—*Lady's Pictorial.*

Made in White. Black, and all the Fashionable Colors & Shades in Italian Cloth, Satin, and Coutil. Also in the New Sanitary Woollen Cloth.

☞ **4/11, 5/11, 6/11, 7/11** per pair and upwards.

Sold by all the Principal Drapers and Ladies' Outfitters in the United Kingdom and Colonies.


UNIVERSAL-METAL-CLEANING-POMATUM
MANUFACTURED BY ADALBERT VOGT & Co BERLIN
A.V. & Co
Trade-Mark.
FOR H. SEEGER, 21 MINCING LANE
LONDON. E.C.
SOLE AGENT FOR GREAT BRITAIN
Gold Medal London 1884

BEFORE
TREAT-MENT
AFTER

TOO FAT!!
Dr. GORDON'S
Elegant Pills

Cure STOUTNESS rapidly and certainly. State height, weight, and send 2/9, 4/6, or 11/-, to
Dr. GORDON, 10, Brunswick Square, London, W.C.

MYRA'S PRIZE COMPETITIONS.

TO OUR READERS.

Facsimile of Solid Silver Medal (Reverse).

AWARDED TO
FIRST PRIZE
MYRA'S PRIZE COMPETITION

Facsimile of Solid Silver Medal (Obverse).

THE success which has attended the inauguration, more than two years ago, of our Monthly Prize Competition for the best worked Specimens of Art Needlework has induced us to still further develop the idea, and at the suggestion of some of our readers, we have had a special die cut for a Magnificent Solid Silver Medal—of which fac-simile engraving is given herewith, to be given as an optional First Prize. Prize Winners will thus be able to secure, instead of a mere small sum of money, an artistic reward of considerable intrinsic value in itself, and a lasting and honorable record of their success for future years.

Each Medal will be enclosed in a handsome leather case lined with velvet, and we will engrave each month the winner's name and initials. The Second Prize will be 15/-, and the Third Prize a Bronze Medal of the same size and design as above, or a Money Prize of 10/-. We trust that this new departure will be fruitful of much satisfaction to our readers, and a still further inducement for all skilled in needle craft to compete for the new Prizes offered by Myra.

The following are the details of our February Prize Competitions:—

(1.) Three Prizes will be given for the best specimens of the embroidered designs for the Plastron, Collar and Cuffs of a Dress, the full-sized designs for working which are given with this number.

Competitors are at liberty to select any material and colours they like, and to vary the stitches; but the design must be faithfully copied.

First Prize—Silver Medal, or Thirty Shillings.

Second Prize—Fifteen Shillings.

Third Prize—Bronze Medal, or Ten Shillings.

No subject sent for Competition can be returned unless accompanied by a directed and sufficiently stamped envelope or label.

To protect Competitors, and to ensure that Subscribers only shall take part in the Prize Competitions, we append a Coupon.

MYRA' JOURNAL,
February 1891.

which must be sent with every subject for Competition.

No subjects for Competition will be allowed unless accompanied by a Coupon.

All subjects for the Needlework Competition must be sent in by April 1st, 1891; and the result and names of the successful competitors will be announced in the following number.

Competition for the best specimen of Embroidered Footbags, given in "Myra's Journal," November, 1890.

FIRST PRIZE—SILVER MEDAL, or Thirty Shillings,
Miss S. A. ROBERTS,
The Poplars,
Ocker Hill, Tipton.

SECOND PRIZE—15 Shillings.
Miss DYMOND,
3, Forefield Place,
Lyncombe, Bath.

THIRD PRIZE-BRONZE MEDAL, or Ten Shillings.
Miss RAMSAY,
Northbrook, Queen's Road,
Richmond, Surrey.

SAMPLES FREE

CLARK'S GLYCOLA

(Registered Trade Mark.)

Of Chemists, 6d., 1s., and 2s. 6d. per bottle. Direct for 9d 1s. 3d., or 2s. 9d.

GLYCOLA

Gives the Complexion a Soft, Delightful Bloom.

The immense sale of GLYCOLA, simply through personal recommendation, is the best evidence of its value. Ladies who have tried other Toilet creams, and been dissatisfied, will find what they need in GLYCOLA

NEITHER STICKY NOR GREASY

Will soften and beautify the skin after all other preparations have failed. Ladies will look forward to using GLYCOLA with intense pleasure, as it is luxuriously soothing. After being in the wind, the snow, the frost, or the sun, it soothes at once.

All leading Chemists keep it.

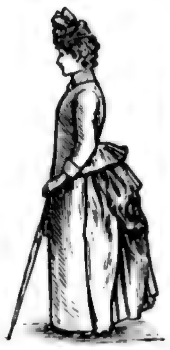
GLYCOLA

SAMPLES FREE.

For Chapped Hands, Cracks, Roughness, Chafings, Redness of Skin, &c. Can be applied at any time, as the skin wholly absorbs it. Please write for Samples, sent Post Free to

CLARK'S GLYCOLA.

Proprietor:
T. L. CLARK, The Laboratory, Crouch End, London, N.



ROBENTTEE'S UNIVERSAL ELEVATOR

Of all Drapers.
Wholesale of Rylands, Limited.

PATENT 3624. 1890.

For raising the back of the Skirt as shown in Illustration. Is worn inside the Dress and cannot be noticed. Tell your Dressmaker to put it in your Dresses. The most simple and convenient article ever introduced.

Price: Cotton, 1s. Silk, 1s. 6d.

LUXURIANT HAIR.

—o—

Long flowing Eyelashes, Eyebrows, &c., are QUICKLY PRODUCED by using JAMES'S HERBAL POMADE; it is invaluable for the production of Whiskers, Beard, and Moustachios; it causes the Hair to grow on Bald Places and Scanty Partings like magic. To be had of most Chemists, 1s., or a box of it sent (with directions for use) free from observation, post free, for 15 stamps.

Mrs. C JAMES, 268, Caledonian Road,
London, N.

HAIR DESTROYER.

—o—

Mrs. JAMES'S DEPILATORY instantly and permanently REMOVES SUPERFLUOUS HAIRS from the Face, Neck, or Arms, without injury to the Skin. No lady should be without it. To be had of most Chemists, 1s., or a box of it sent (with directions for use) free from observation, post free, for 15 stamps.

Mrs. C. JAMES, 268, Caledonian Road,
London, N.

KEATINGS BEST COUGH CURE.

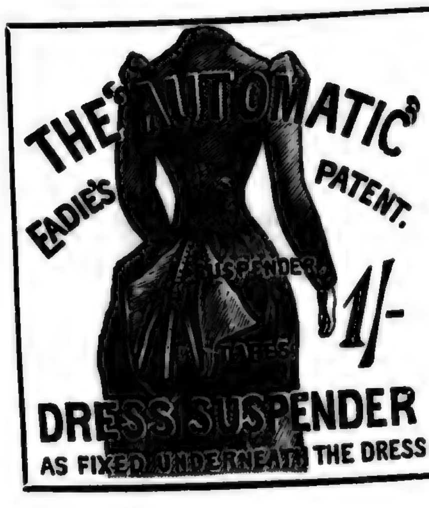
Sold everywhere in Tins, 1/1½ each.

LOZENGES

KEATINGS BEST COUGH CURE.

Sold everywhere in Tins, 1/1½ each.

LOZENGES



PRICE ONE SHILLING.

The Latest and Most Improved Suspender. Far superior to all others.

STRONG AND DURABLE.

Patented in Great Britain, France, Germany and America.

It is fixed on the lining under the Drapery, and is worked from the outside
much more easily with one hand than with two.
All that is necessary is to raise the dress behind, and at whatever place it is let
go, the sliding catch on **the Suspender automatically fixes itself**, and sustains
the dress at any desired height from the ground. Indeed, so simple is it in
operation, that this can be done quite well, even with an ulster on. Since this sus-
pender came out in November last, we have supplied MANY THOUSANDS to
the wholesale trade so that ladies will now have no difficulty in obtaining them at
any shop: but should any draper not have bought yet, he can get them by return
from his regular wholesale supplier, and any lady can get them quite as soon
through him as direct from us, and at a saving of threepence. But do not be put
off by anyone who may hold stocks of older suspenders. Of all Drapers and
Wholesale Houses, or sample post free for 1/2, from THE AUTOMATIC
DRESS SUSPENDER COMPANY, DUNDEE.

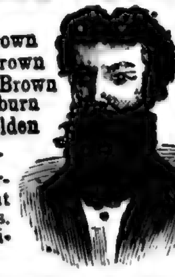
London Agent: W. E. WHALE, 23, Aldermanbury, E.C.

FOR YOUTHFUL APPEARANCE

BRODIE'S IMPERIAL HAIR DYE
(REGISTERED) ONE LIQUID

No. 1...Black
No. 2...Dark Brown
No. 3...Light Brown
No. 4 { Golden Brown or Auburn
No. 5...Pure Golden

Harmless, Perfect, Permanent and Odourless. Clear, no Sediment.



2/6, 3/6, 5/- & 10/6 (SECRETLY PACKED.)

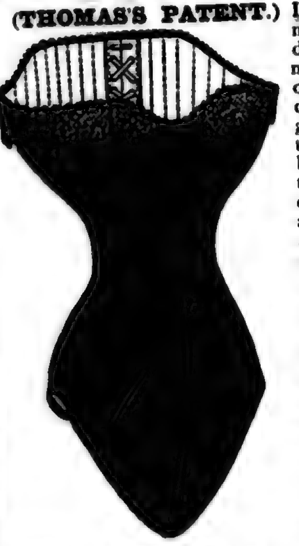
BRODIE, 41 Museum St. London

ONCE TRIED, ALWAYS USED.

NICHOLSON'S EAR DRUMS cure deafness and noises in the head. — Prof. Charles F. Forsham, D.D.S., F.L.S., Edin., F.R.M.S., London, writes—I have great pleasure in bearing unsolicited testimony to the great efficacy of Dr. Nicholson's Ear Drums both as a preventative and cure of deafness. A friend of mine went as a patient to one of our most noted Hospitals. He remained there over a year without the slightest benefit, although all the applications at command were used on his behalf. On my advice he procured Nicholson's Ear Drum, and had only worn them one month when he found himself completely cured. I strongly advise their use in cases of deafness superinduced by catarrh, fever, measles, where the Eustachian tube is closed, drum collapsed, perforated, or in case of a discharge from the ear. Illustrated book and testimonials free. Address Gibb & Co., Publishers, 20, Rathbone Place, London, W.

THE "DUCHESS" CORSET

(THOMAS'S PATENT.)



Is constructed on a graceful model for the present style of dress, the shape being permanently retained by a series of narrow whalebones placed diagonally across the front, gradually curving in and contracting the Corset at the bottom of the busk, whereby the size of the figure is reduced, the outline improved, a permanent support afforded, and a fashionable and elegant appearance secured.

The Corsets are made in Black, White, Cardinal and Grey.

Prices, 10s. 6d. and 14s. 6d. Satin, 15s. 6d. and 21s.

The **Celebrated Taper Busk** used in these Corsets is the **most supple and comfortable of all Busks and absolutely unbreakable.**

On purchasing, it is necessary to see that the name "**W. THOMAS**" is stamped on the Corset.

Young, Carter & Overall, 117 & 118, Wood Street

Sole Proprietors and Successors to W. THOMAS.
Wholesale only.
May be purchased of all Drapers and Ladies' Outfitters.

ALL FAT PEOPLE

can safely **Reduce Weight** and **Cure Corpulency**
permanently by taking **TRILENE TABLETS** (Regd.)
for a few weeks They are small, agreeable, harmless, and
never fail to IMPROVE both HEALTH and FIGURE
without Change of Diet. An English Countess writes: "*Your*
Trilene Tablets act admirably."

Send **2/6** to **THE TRILENE Co.**, Sole Proprietors,
70, Finsbury Pavement, London.

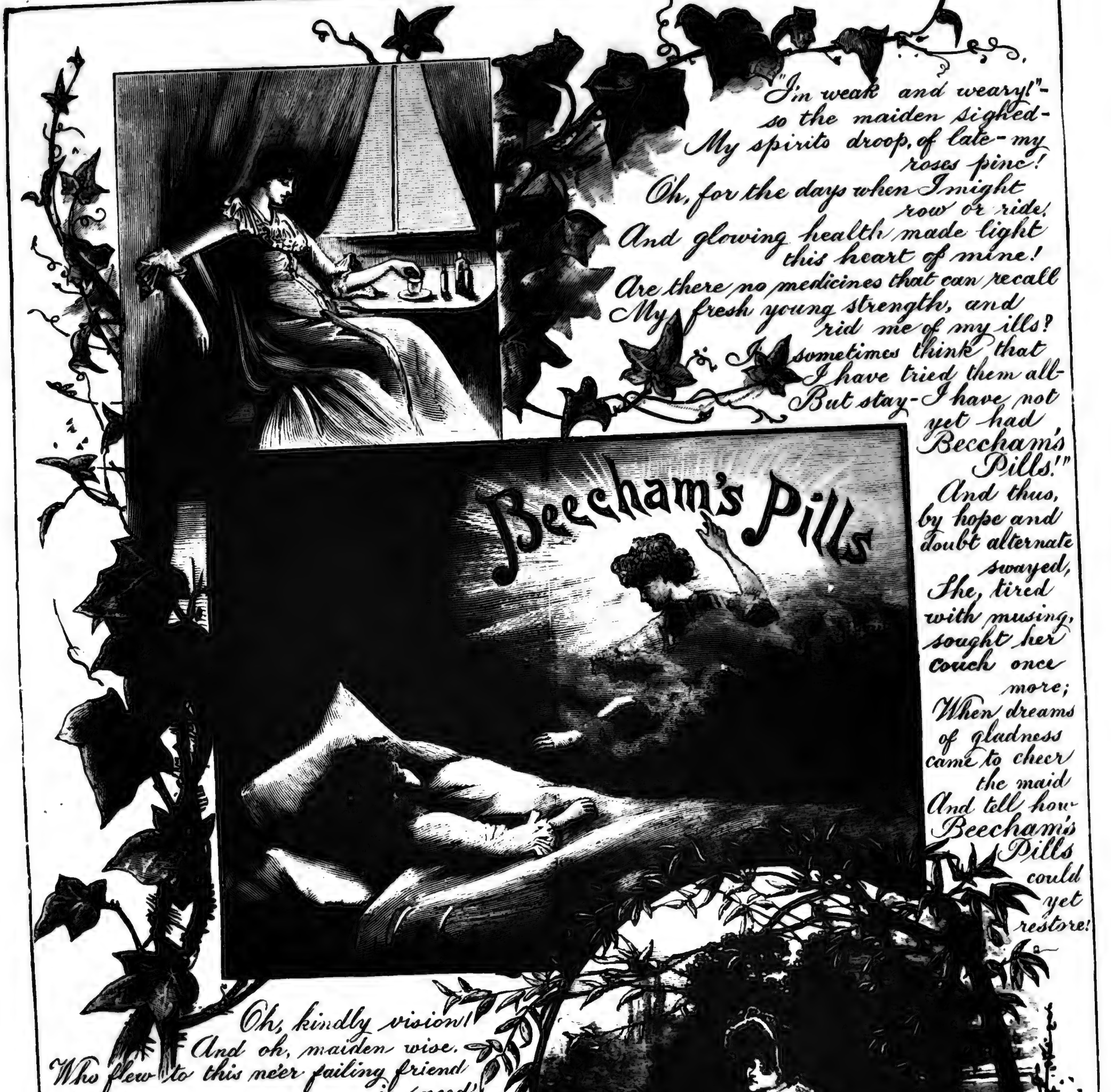
HOLLOWAY'S OINTMENT

Mr. J. T. COOPER,

In his celebrated TRAVELS IN CHINA, published in 1871, says:—

"I had with me in my travels a quantity of Holloway's Oint-
"ment. I gave some to the people and nothing could exceed
"their gratitude: and, in consequence milk, fowls, butter, and
"horse-feed poured in upon us, until at last, a teaspoonful of
"Ointment was worth a fowl and any quantity of peas, and
"the demand became so great that I was obliged to lock up
"the small remaining stock."

This unrivalled OINTMENT cures BAD LEGS, BAD BREASTS, OLD SORES, wounds, ulcers, stiff joints, gout, rheumatism, bronchitis, diphtheria, coughs, colds and all, skin diseases.



"I'm weak and weary!"—
so the maiden sighed—
My spirits droop, of late—my
roses pine!
Oh, for the days when I might
row or ride,
And glowing health made light
this heart of mine!
Are there no medicines that can recall
My fresh young strength, and
rid me of my ills?
I sometimes think that
I have tried them all—
But stay—I have not
yet had
Beecham's
Pills!"
And thus,
by hope and
doubt alternate
swayed,
She, tired
with musing,
sought her
couch once
more;
When dreams
of gladness
came to cheer
the maid
And tell how
Beecham's
Pills
could
yet
restore!

Oh, kindly vision!
And oh, maiden wise,
Who flew to this ne'er failing friend
in need!
Her merry laugh, bright cheeks,
and sparkling eyes,
Now prove that Beecham's Pills
brought strength, indeed!
And gaily can she ride or row, to day,
For health from every hour new
joy distils;
Her happy face remains—so people—
—say—
The best advertisement of
Beecham's Pills

DO NOT UNTIMELY DIE!
SORE THROATS CURED WITH ONE DOSE.

FENNINGS' FEVER CURER,

Bowel Complaints cured with One Dose.
Typhus or Low Fever cured with Two Doses.
Diphtheria cured with Three Doses.
Scarlet Fever cured with Four Doses.
Dysentery cured with Five Doses.

Sold in Bottles, 1s. 1½d. each, with full directions, by all Chemists.

Read FENNINGS' EVERYBODY'S DOCTOR. Sent post free for 13 stamps.

EASY TEETHING.

DO NOT LET YOUR CHILD DIE!
Fennings' Children's Powders Prevent Convulsions,
Are Cooling and Soothing.

FENNINGS' CHILDREN'S POWDERS,

FOR CHILDREN CUTTING THEIR TEETH.

To prevent Convulsions. (Do not contain Calomel, Opium, Morphia, or anything injurious to a tender babe.

Sold in Stamped Boxes at 1s. 1½d. and 2s. 9d. (great saving), with full directions. Sent post-free for 15 stamps. Direct to ALFRED FENNINGS, West Cowes, I.W. Read FENNINGS' EVERY MOTHER'S BOOK, which contains valuable hints on Feeding, Teething, Weaning, Sleeping, &c. Ask your Chemist for a free copy.

SAFE TEETHING.

Coughs, Colds, Bronchitis.

FENNINGS' LUNG HEALERS,

THE BEST REMEDY TO CURE ALL
COUGHS, COLDS, ASTHMAS, &c.

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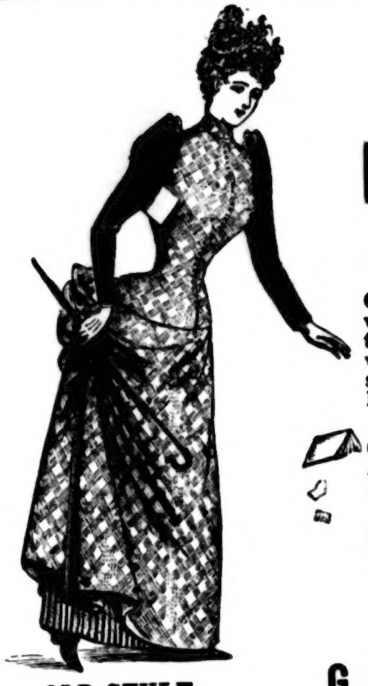
FENNINGS' EVERY MOTHER'S BOOK sent post free on application by Letter or Post Card. Direct ALFRED FENNINGS. West Cowes, I.W.



OLD STYLE.

By Royal *Letters Patent.*

THE "CHIC"
DRESS SUSPENDER

(The Invention by Mrs. Annie Lange.)

PATRONIZED BY MADAME ADELINA PATTI.

Can be raised or lowered with ONE hand in a MOMENT while walking along the street. Nothing can be seen of the Suspender from the outside, nor does it interfere with the BODICE or the PLAQUET, and is therefore suitable for PRINCESS ROBES; for WALKING DRESSES quite as much as for semi-trains.

Entirely and easily worked from the outside. GIVES GREATEST SATISFACTION WHEN FIXED ACCORDING TO DIRECTIONS GIVEN WITH EVERY SUSPENDER.

SINGLE SET, 1/-

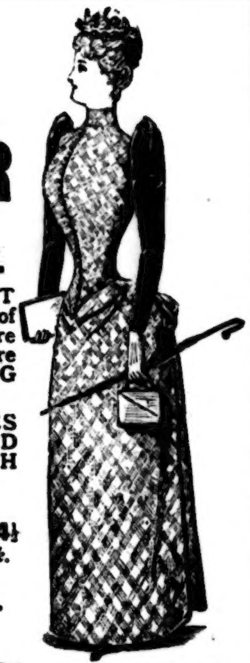
DOUBLE SET, which raises the dress to different heights, 1/4½

Ask for Divided Steel if Foundation Plaquet is at the back.

TO BE HAD OF ALL THE BEST DRAPERS, or send P.O., with 2d. for Postage, to the Patentees.

The Wholesale and Export supplied by

G. H. LANGE & Co., Belvoir St., Leicester



WITH SUSPENDER

A CLEAR COMPLEXION!

PIMPLES, BLACK SPECKS, and Unsightly BLOTCHES on the Face, Neck, Arms and Hands can be INSTANTLY REMOVED by using Mrs. JAMES'S HERBAL OINTMENT, made from herbs only, and warranted free from anything injurious. It possesses a most delightful fragrance, and the lovely clearness it imparts to the skin is perfectly astonishing. Ladies at the seaside derive wonderful benefit from the use of this, as it entirely eradicates freckles, sunburn, and roughness occasioned by the winds, and prevents the approach of wrinkles. Mrs. James solicits a trial from those who have not used it, when she feels confident they will have nothing else. *Sold by all Chemists*, in boxes, 1s 1½d., 2s. 9d., and 4s. 6d (bearing the Government Stamp). or it will be sent with directions for use, post free, and free from observation, to any address on receipt of 15, 35, or 57 stamps.

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LINGFORD'S BAKING POWDER
RESULT OF ONE
FREE
TRIAL
PACKET

HOSTESS: "*Yes, I am delighted myself. This cake was made from the free Sample Packet Messrs. Joseph Lingford & Son sent me. In future I shall always use their Baking Powder.*"

GUEST: "*You are certainly right, and we must get some for our own use.*"

A Sample Packet of Lingford & Son's Celebrated Baking Powder will be SENT FREE *on application to any reader of this paper. Simply name the paper and send your address to*

JOSEPH LINGFORD & SON,
BISHOP AUCKLAND.

HOPGOOD & Co's
NUTRITIVE
AND
SEDATIVE
HAIR CREAM.

Recommended by the the faculty as the **BEST PREPARATION** for the removal of Scurf, Irritation, preventing Greyness and Baldness, and producing **A LUXURIANT HEAD OF HAIR.**

Of all Perfumers and Chemists. 1/6, 2/-, 2/6, 3/6 and 5/-

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BUY
MYRA'S DIARY,

216 Pages; Bound in Cloth; interleaved with Blotting.

Price 6d. Post Free, 9d.

204, REGENT STREET, W.

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DODD'S FEMALE PILLS

He has seen them administered to thousands of MARRIED and SINGLE WOMEN with *Marvellous Results*

THOUSANDS of Testimonials from PATIENTS and NURSES.

In Boxes, 1/1½, 2/9, 4/6, & 11/ *each. Order of Chemists, or* POST FREE, *under cover, from*

JEFFERSON DODD, 70, TOTTENHAM COURT RD., LONDON.

KEARSLEY'S WIDOW WELCH'S FEMALE PILLS have a reputation of over

ONE HUNDRED YEARS,

and are the acknowledged leading remedy for female complaints. They restore a healthy hue to the complexion, in place of the deathly pallor so distressing to witness. They contain no irritant drug, and have the approval of the Medical Profession. The genuine are wrapped in *White Paper*, and have the name "Kearsley" on the Government Stamp. May be obtained of all Chemists, 2s. 9d. per box; or by post 34 stamps, from SANGER & SONS, 489, Oxford Street, London.

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CURED INSTANTLY BY

BUNTER'S NERVINE

Prevents Decay, Saves Extraction. Sleepless Nights Prevented.

Neuralgic Headaches and all Nerve Pains removed by BUNTER'S NERVINE. All Chemists, 1s. 1½d.

A PURE AND PERFECT ARTICLE FOR
Teeth, Gums and Breath.

PURILINE

TOOTH-POLISH.

"CREAM OF MAGNOLIA."

MATCHLESS FOR THE COMPLEXION.

A Marvellous and Unique Preparation for Softening, Toning, and Beautifying the Skin.
Invaluable for Removing Spots, Sunburns, Blotches and all Imperfections.
Imparts a Velvety Softness and Bloom.
Renders it Beautiful to the Eye, and Deliciously Soft.
Can be Used with the most perfect Safety to any Child.

Post Free 2s. 6d., 4s., 7s., & 10s. 6d., or Sample Bottle, Post Free, 1s. 3d., direct from the Proprietor,

JOHN STEEDMAN,
154, QUEEN'S ROAD, BAYSWATER,
LONDON, W.

And of all Chemists, Perfumers and Stores throughout the world.

ESTABLISHED 1836.

FACT

ROGERS' "NURSERY" HAIR LOTION

Destroys all NITS and PARASITES in Children's Heads, and immediately allays the Irritation. Perfectly Harmless.

Prepared only by W. LOGERS, Chemist, Ben Jonson Road, Stepney, E. Bottles, 7d. and 1/- Of all Chemists and Perfumers. Special Bottles free from observation, post free. 15 stamps.

"FOR THE BLOOD IS THE LIFE."

CLARKE'S
WORLD-FAMED
BLOOD MIXTURE

Is warranted to cleanse the blood from all impurities, from *whatever* cause arising. For Scrofula, Scurvy, Eczema, Skin and Blood Diseases, Pimples, and Sores of all kinds, its effects are marvellous. It is the only real specific for Gout and Rheumatic Pains for it removes the *cause* from the blood and bones. Thousands of Testimonials. In bottles, 2/9 and 11/- each, of all Chemists. Sent for 33 or 132 stamps by Proprietors,

Lincoln & Midland Counties Drug Co., Lincoln

Beware of Worthless Imitations.

PETER ROBINSON

Oxford-St & Regent-St

EVERYTHING FOR LADIES WEAR

Fashion-Books & Patterns Free.

PETER ROBINSON

HOSIERY AND UNDERWEAR.

LARGE PURCHASES, MUCH UNDER MANUFACTURERS' COST.

500 Dozen LADIES' and CHILDREN'S WINTER CASHMERE HOSE, 1s., 1s. 6d, 1s. 11d. per pair.

250 Dozen LADIES' WINTER VESTS, ribbed and plain, 1s. to 2s. 11d.

75 Dozen CHILDREN'S VESTS and COMBINATIONS, 9½d. to 3s 6d.

Gent's Department—196, Oxford St.

250 Dozen WINTER HALF-HOSE in Merino and Cashmere, 1s. and 1s 6d. per pair.

1,070 GARMENTS of UNDERWEAR in Merino and Natural Wool (Shirts from 2s. 6d.; Pants from 2s. 11d.)

97 GENT'S DRESSING GOWNS, exceptional value, from 16s. 6d.

SAMPLES POST FREE.

WANTED! **LADIES** to write for patterns *(free)* of **H. B.'S** marvellously cheap *and* **NOTED WINTER DRESSES** at 7/6 *for* 15 yards, *carriage paid.* 50 *inch* Stanley Cloths *(full dress length 10/-)*, and 54 *inch* finest all-wool Cheviots in choice shades *12/6*, Manufacturers, **HORSFALL BENN & CO.**, Warehouse, 7, Lilypot Lane, London, E.C. *Worth Notice.*

THE
COURT HAIR DESTROYER.

This newly-discovered and only effectual remedy completely removes superfluous hair from the face, neck, arms, etc., without the least pain, injury or inconvenience to the skin. It is both certain and harmless, entirely dissimilar from deceptive and commonplace imitations, and unlike all other known remedies, leaves no cause for further trouble or anxiety. **Price** 3s. 6d., post free, privately packed, 46 stamps of the Inventor, **JOHN LEON,**
23, MAIDA HILL WEST, LONDON, W.,
Or all Chemists, Druggists and Perfumers.

Cheapest **DIARY** in the **World.**

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TO STOUT PEOPLE.

OBESITY easily, pleasantly and certainly cured, without hardship or nauseating drugs.

A valuable treatise showing how fat can be destroyed (not merely lessened) and the cause removed, together with the prescription advice, and full explanations HOW TO ACT, sent **FREE** on application. "The only common-sense work on corpulency ever issued." *N. Y. Med. Review.*

E. K. LYNTON Bloomsbury Mansion, Bloomsbury, London.

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AT
WHOLESALE PRICES.

Write for PRICE LIST and SAMPLES to the
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For Infants, Children & Invalids.

"If every mother knew of its value no other would be used."—*Extract from Private Letter.*

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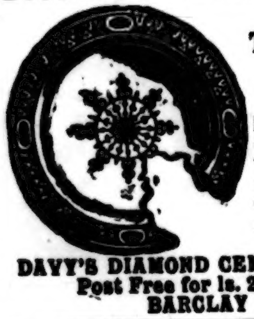

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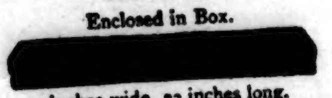

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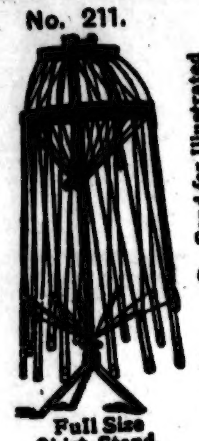

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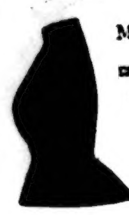

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